

the KUROSAGI **corpse** delivery service

黒鶲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic

【イタコ】:死体との対話

STAFF B



Dowsing

【ダウシング】:死体の搜索

STAFF C



Hacking

【ハッキング】:情報の収集

YOUR BODY IS THEIR BUSINESS!



黒鶴死体宅配便

the KUROSAGI corpse delivery service

4

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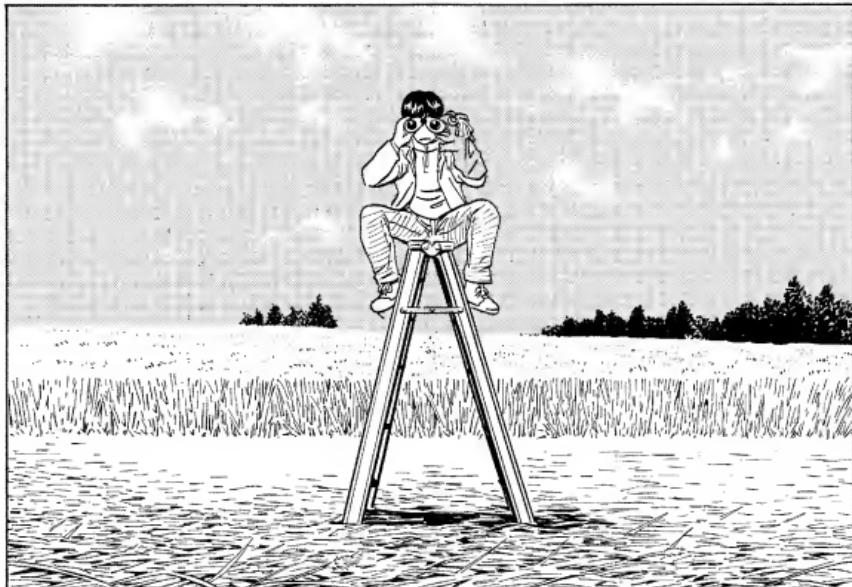


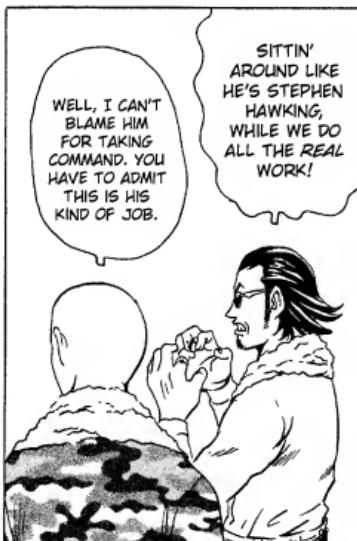
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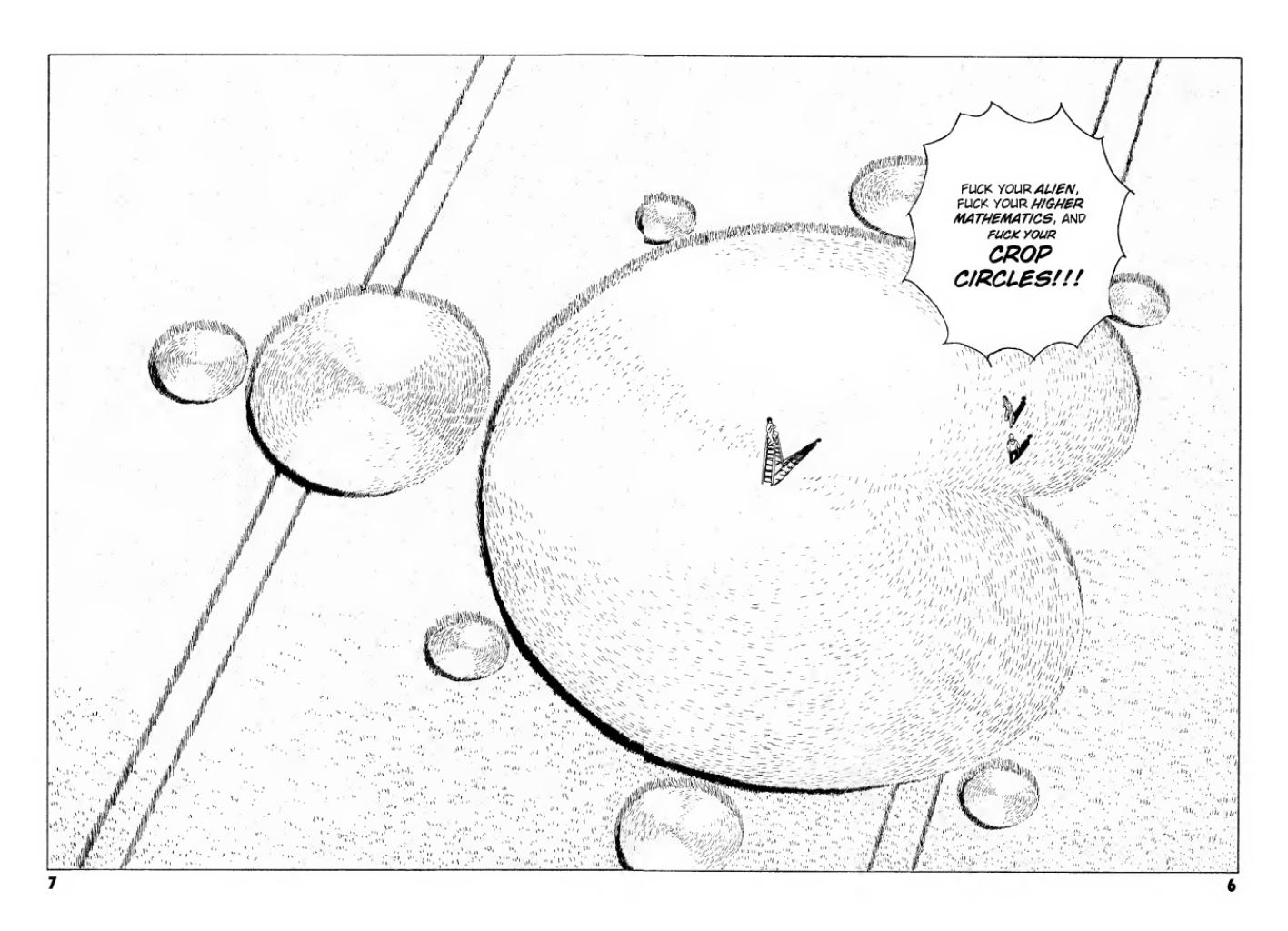
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1st delivery
ありがとうございますあなた
thank you, dear





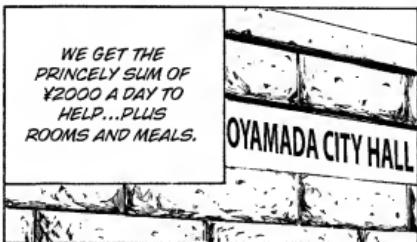




FUCK YOUR ALIEN,
FUCK YOUR HIGHER
MATHEMATICS, AND
FUCK YOUR
**CROP
CIRCLES!!!**



AND SO THE BALD BASTARD DID, FOR IT TURNED OUT THAT HIS COUSIN LIVED IN A LITTLE VILLAGE CALLED OYAMADA, CURRENTLY HOPING TO REVIVE THE LOCAL ECONOMY THROUGH FADED ALIEN VISITATION.

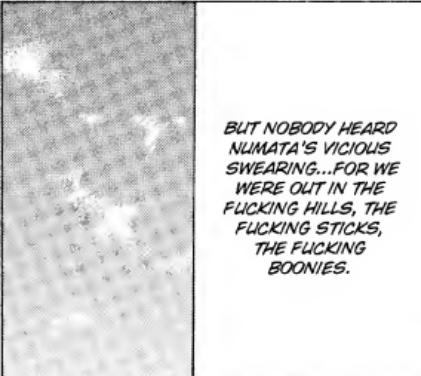


WE GET THE PRINCELY SUM OF
¥2000 A DAY TO
HELP...PLUS
ROOMS AND MEALS.



AT LEAST,
I THINK
THEY'RE NOT
SUBTRACTING
OUR ROOMS
AND MEALS.

YOU DECIDE!
VISIT SCENIC OYAMADA
FISHING • BEER • BAKARAKATS
FISHING • MARKETS • ALIENS

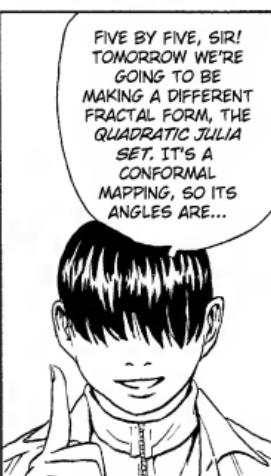


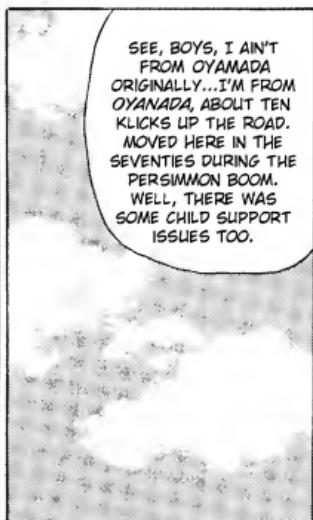
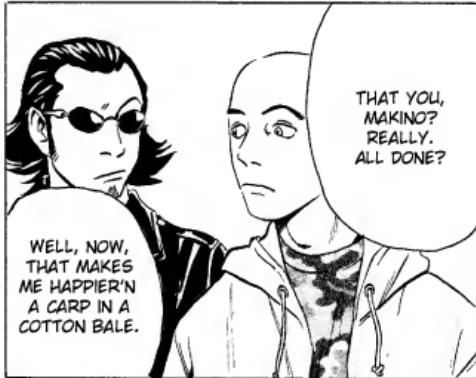
BUT NOBODY HEARD NIMATA'S VICIOUS SWEARING...FOR WE WERE OUT IN THE FUCKING HILLS, THE FUCKING STICKS, THE FUCKING BOONIES.



BUSINESS HAD BEEN SO BAD FOR THE KUROSAGI CORPSE DELIVERY SERVICE THAT WE'D GONE HAT IN HAND TO OLD MAN SASAYAMA AT THE SHINJUKU SOCIAL WELFARE OFFICE, HOPING HE COULD FIND US SOME WORK.







WENT DOWN TO THE
MAYOR'S SHED AND
PULLED OUT THE
BODY. THEY BEEN
KEEPIN' IT IN A
BARREL O' PLUM
VINEGAR ALL THESE
YEARS. SO I ASKED
MAKINO IF SHE COULD,
Y'KNOW, FRESHEN IT
UP A LITTLE BIT.

RIGHT
WHERE YOU
BOYS ARE
BUILDING
THEM CROP
CIRCLES
NOW.

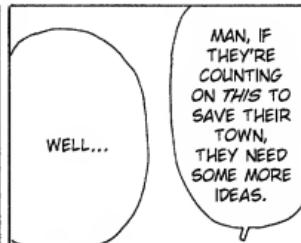
Does he
think we're
retarded
??!

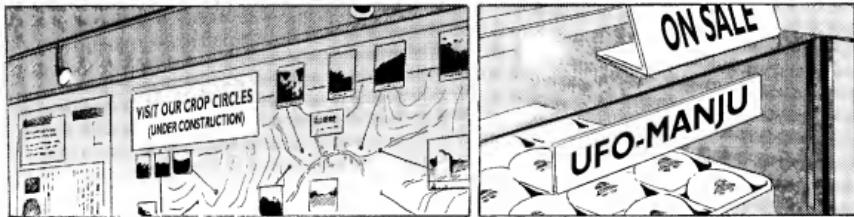
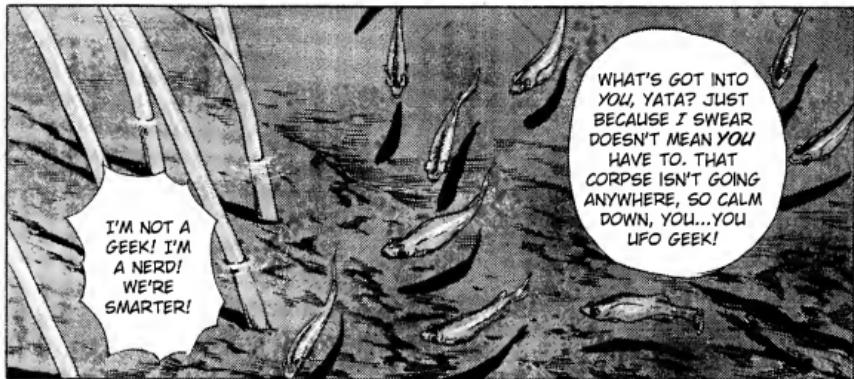
YEP. NOW SHE DONE A
REAL SWEET RESTORATION
JOB ON THAT THING. I'M
GONNA ASK HER IF SHE
CAN DO SOMETHIN' ABOUT
THE TIE BARS ON MY '62
DATSUN FAIRLADY.

REALLY?!!
AN ALIEN
CORPSE?!!

AND WE'VE
CONVERTED THE
LOCAL 4-H INTO A
STATE-OF-THE-ART
FACILITY TO WHICH
WE INVITE THE
PUBLIC TO
PONDER...THE
MYSTERIES
FROM ANOTHER
WORLD!!



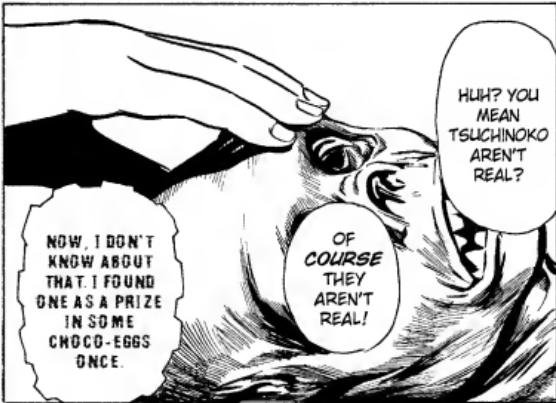






WELL, THE EXPERT HAS SPOKEN...





NOW, I DON'T
KNOW ABOUT
THAT. I FOUND
ONE AS A PRIZE
IN SOME
CHOCO-EGGS
ONCE.

OF
COURSE
THEY
AREN'T
REAL!



I'M SENSING
A STRONG
SPIRITUAL
PRESENCE
FROM IT.

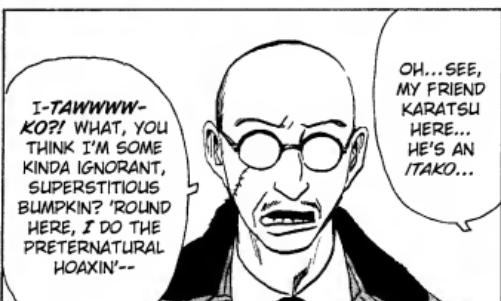
HEY, SOMETHING'S
GOING ON HERE.
I'M WONDERING IF
IT REALLY IS JUST
A MONKEY.



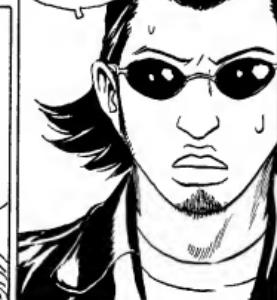
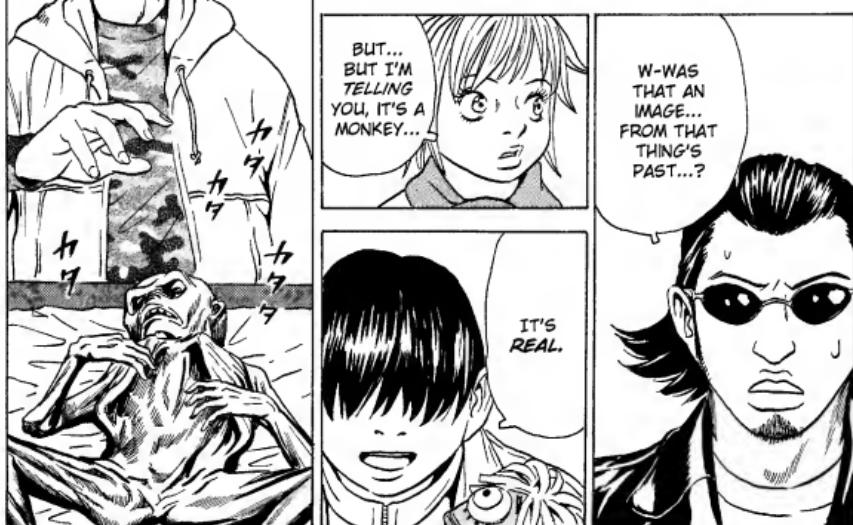
HUH?

I-TAWWWWW-
KOP! WHAT, YOU
THINK I'M SOME
KINDA IGNORANT,
SUPERSTITIOUS
BUMPIN? 'ROUND
HERE, I DO THE
PRETERNATURAL
HOAXIN'--

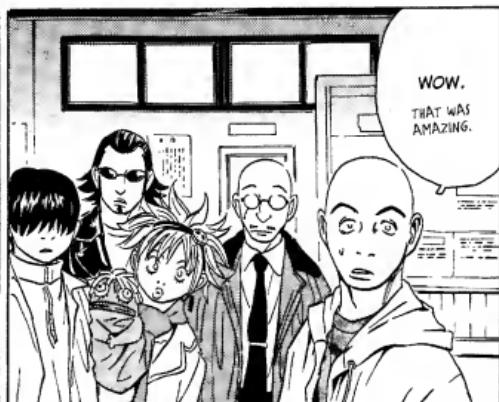
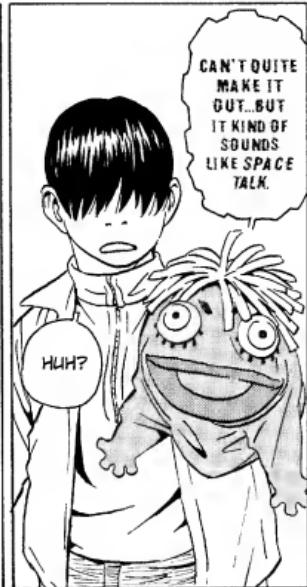
OH...SEE,
MY FRIEND
KARATSU
HERE...
HE'S AN
ITAKO...

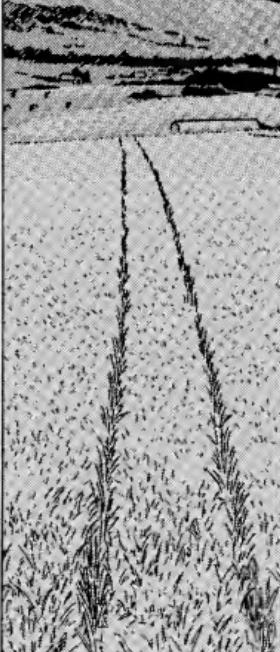




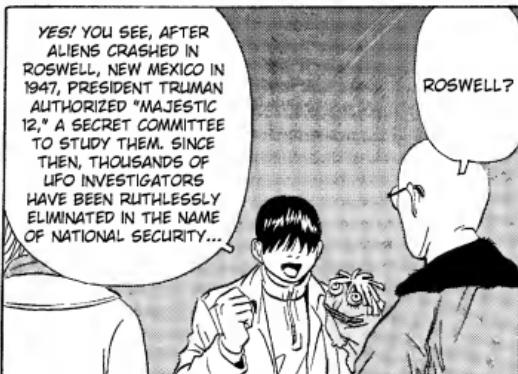
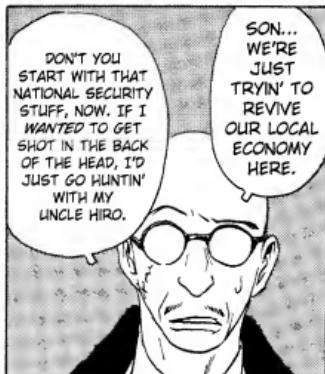


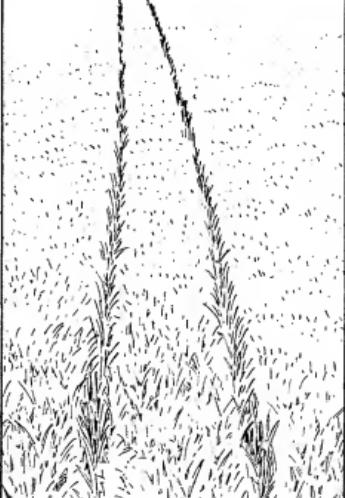
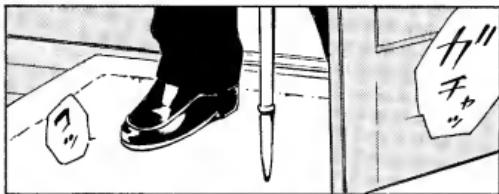
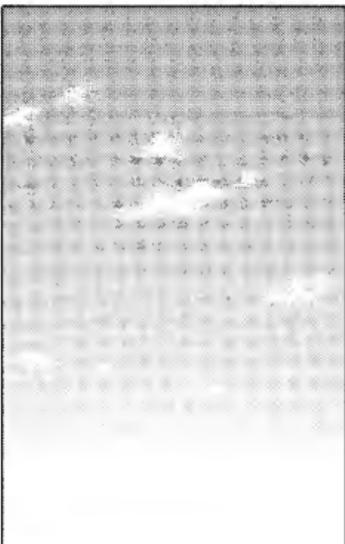


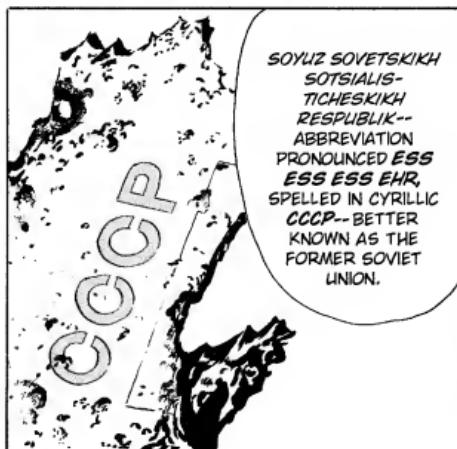
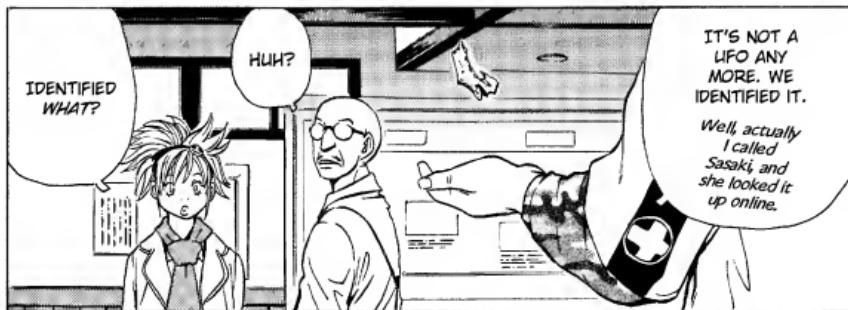














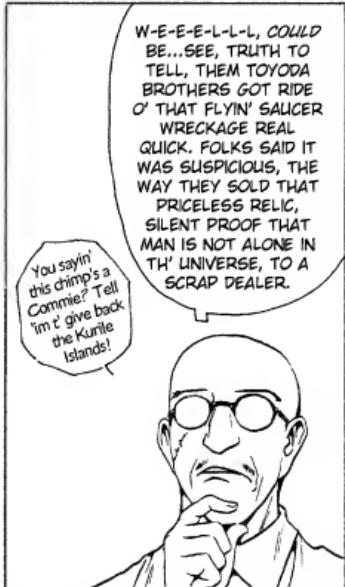
45 YEARS AGO
WOULD HAVE BEEN
JUST WHEN THE
SOVIETS AND
AMERICANS
STARTED TO SEND
MEN INTO SPACE.
BUT BOTH
COUNTRIES TESTED
WITH MONKEYS
FIRST...

W-E-E-L-L-L COULD
BE...SEE, TRUTH TO
TELL, THEM TOYODA
BROTHERS GOT RIDE
O' THAT FLYIN' SAUCER
WRECKAGE REAL
QUICK. FOLKS SAID IT
WAS SUSPICIOUS, THE
WAY THEY SOLD THAT
PRICELESS RELIC,
SILENT PROOF THAT
MAN IS NOT ALONE IN
TH' UNIVERSE, TO A
SCRAP DEALER.



THAT WOULD
EXPLAIN THE
VISION OF
OUTER SPACE
THE MONKEY
HAD.

...AND THIS
GUY MUST
HAVE BEEN
ONE OF
THEM.



CAPTAIN, THIS IS
HIGHLY ILLOGICAL!
YOUR THEORY
FAILS TO TAKE
INTO ACCOUNT THE
FACT THIS MONKEY
MADE FOR OUR
CROP CIRCLES...



...NOT TO
MENTION ITS
KNOWLEDGE
OF AN ALIEN
TONGUE.



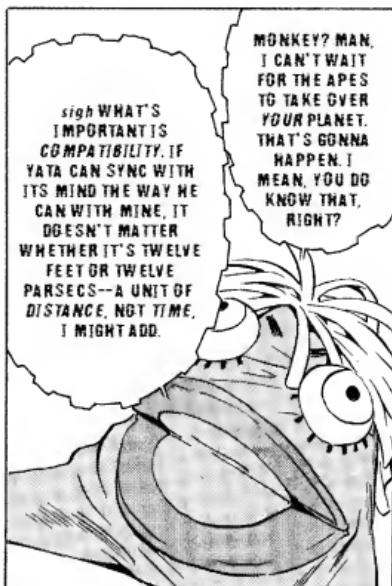
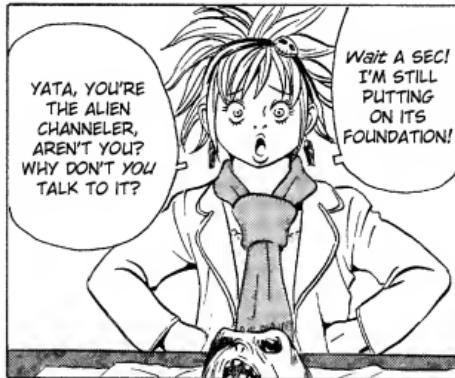
THAT
"STATIC"
WAS THE
ALIEN
TONGUE.
ASSWIPE.

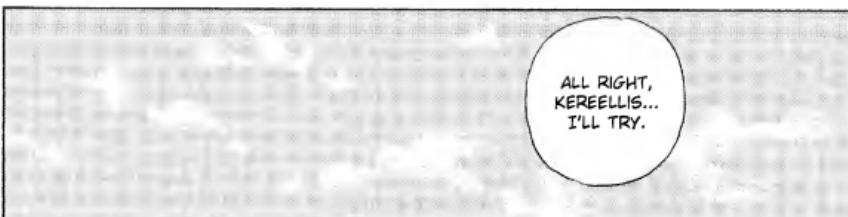
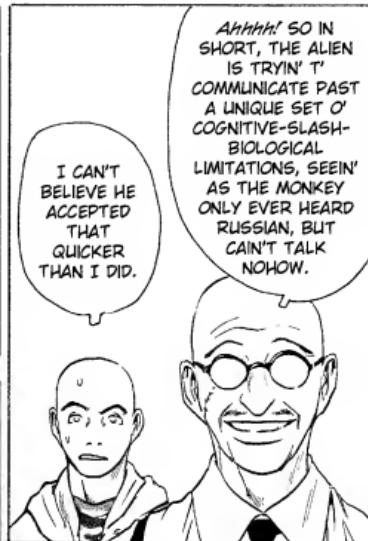


THE ONES
WHO LOOK
LIKE JOEY
RAMONE
WITH A
BUZZ CUT?

BUT...

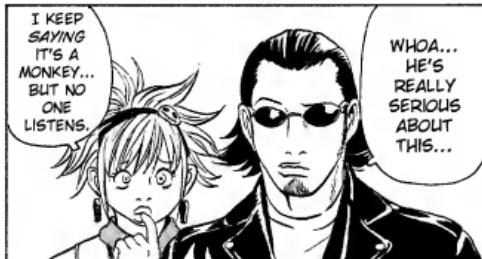
I DUNNO...
SOUNDED MORE
LIKE RUSSIAN
WITH STATIC TO
ME. I'VE SEEN
THOSE RUSSIAN
MOB GUYS
HANGING OUT IN
KABUKI-CHO...
Y'KNOW, THOSE
DUDES DRESSED
FROM HEAD TO
TOE IN DENIM?



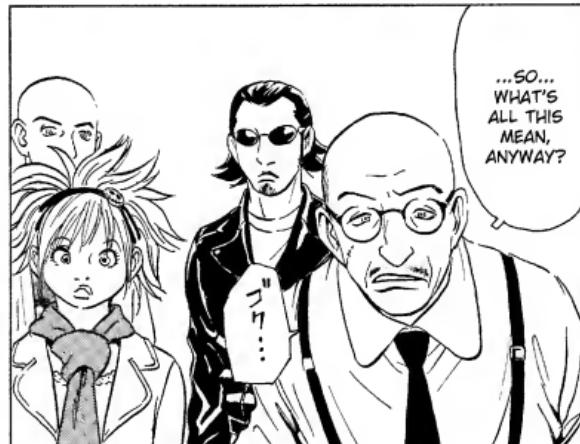


...BUT IF A REAL ALIEN IS TRYING TO SPEAK TO US, IT'S OUR RESPONSIBILITY AS PEOPLE...AS A SPECIES...TO TRY AND ANSWER...

NO, I'M NOT SURE...







LISTEN, EARTH CRACKER. THE ONLY REASON WE ALIENS ALWAYS LAND AMONGST YOU REDNECKS IS THAT THERE'S PLENTY OF ROOM OUT HERE, ESPECIALLY BETWEEN YOUR EARS. I DON'T KNOW THIS GUY'S LANGUAGE--WE'LL NEED A SUPERCOMPUTER TO DECODE IT.

YOU TOUCH YOUR MAMA WITH THAT HAND, BOY? TELL THAT DIRTY SOCK I WANT LESS CUSSIN' AN' MORE COMMUNICATIN'!

HOW THE FUCK SHOULD I KNOW?



I can't take much more of this...

SUPERCOMPUTER? WE AINT EVEN GOT A SUPER NINTENDO IN THIS TOWN! 8 BITS WAS ALWAYS GOOD ENOUGH FOR ME! I CAN'T GET ENOUGH OF THAT CLU CLU LAND!

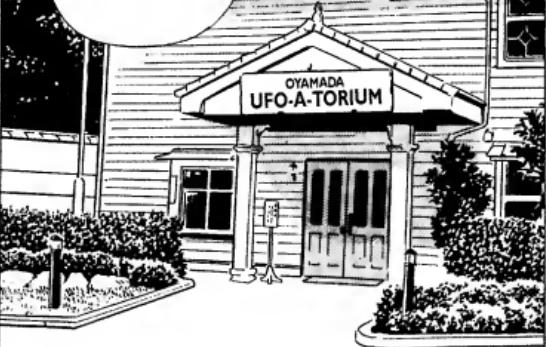


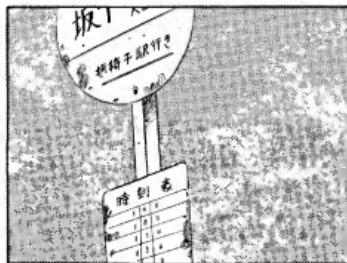
BUT FORTUNATELY, THE KUROSAGI CORPSE DELIVERY SERVICE ALREADY POSSESSES A WELL-STAFFED, STATE-OF-THE-ART IT DEPARTMENT.

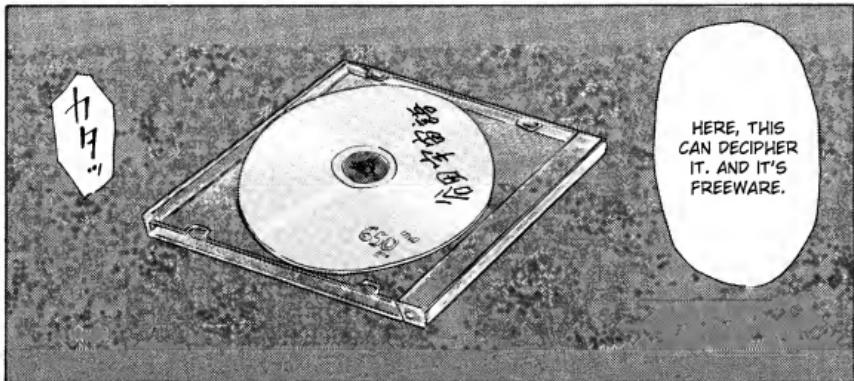


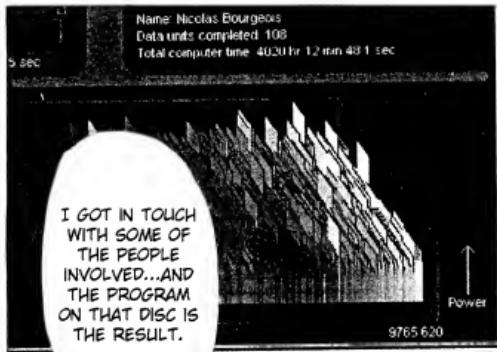
WELL, I DON'T THINK WE'RE GOING TO BE BUYING ANY SUPERCOMPUTERS ON THAT KIND OF MONEY, MR. SASAYAMA.

I'M PAYIN' YOU 2000 YEN A DAY, MINUS ROOM AND MEALS! OOPS. I MEAN...Y'ALL GOT T' DO SOMETHIN'!









THE MOST FAMOUS EXAMPLE OF IT IS THE SETI@HOME PROJECT BASED OUT OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY. THEY PUT A PROGRAM ON A SCREEN-SAVER VOLUNTEERS CAN DOWNLOAD, AND HELP THEM EXAMINE RADIO SIGNALS THAT COULD BE FROM INTELLIGENT LIFE.

Search for Extraterrestrial Intelligence at HOME

Press F1 for info
<http://setiathome.ssl.berkeley.edu>

Data Analysis

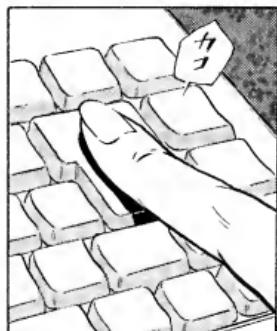
Data Info



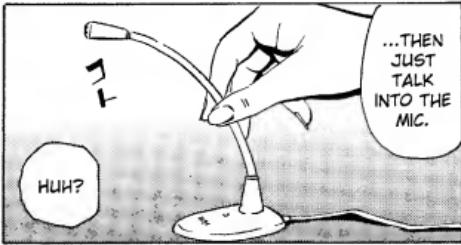
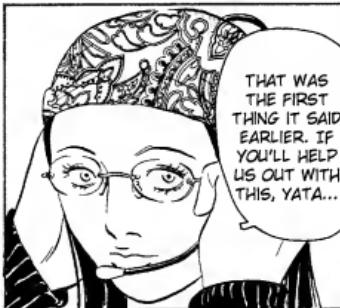
THOSE ARE MEN OF SCIENCE! HOW'D YOU GET THEM TO AGREE TO THIS SQUALID SCHEME?!



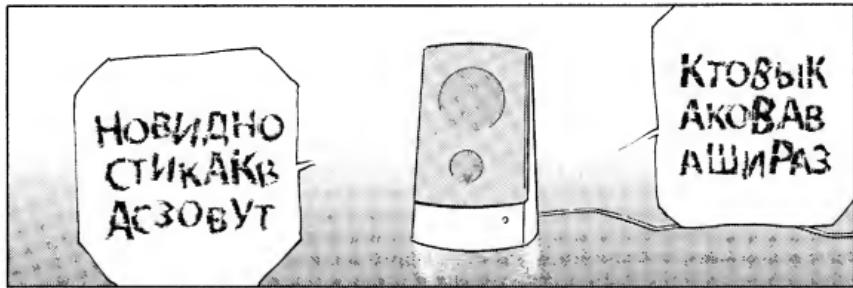
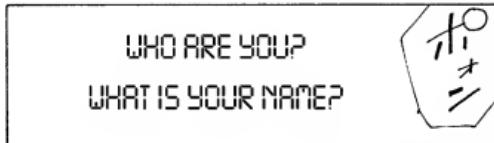
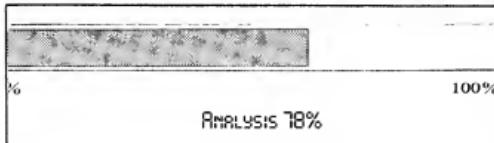
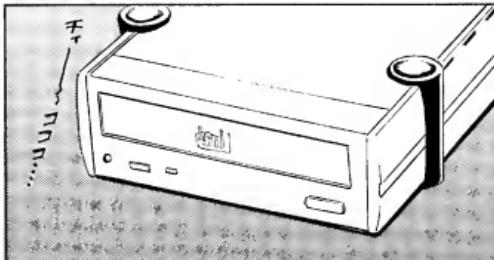
HM.



ANIMALS FIRST (TRAVELERS?) IN SPACE/SEVEN HUNDRED THOUSAND KILOMETERS AROUND EARTH







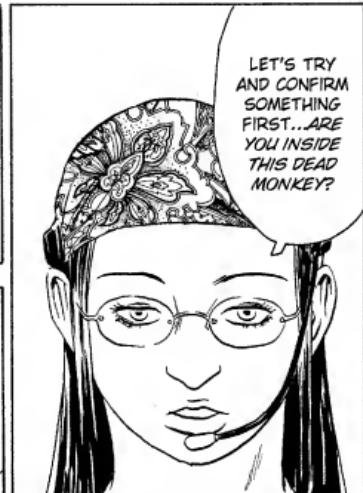


TRANSLATION ■

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二

(SELF/IDENTITY) TERM XXXX (QUERY)

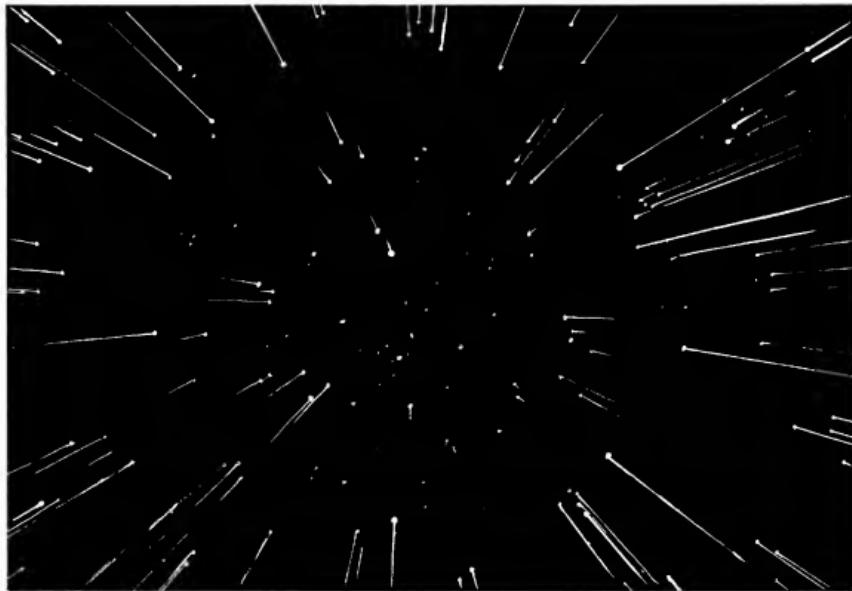




(QUERY) TERM (MONKEY) IDENTITY ENDED BIOLOGICAL PROCESS

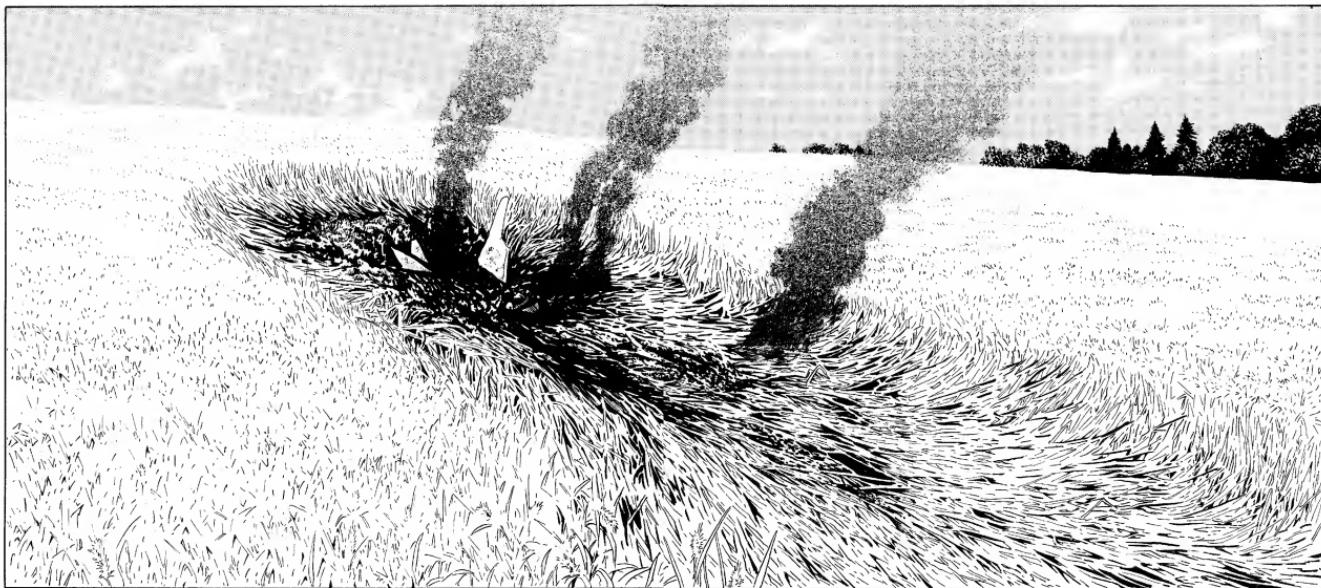
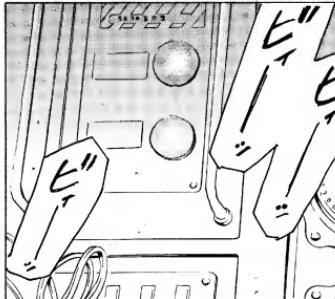
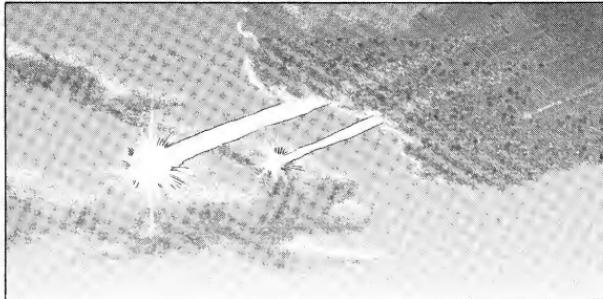


(SELF/IDENTITY) NOT (BIOLOGICAL?) PROCESS (SELF/IDENTITY) CONTINUOUS TRANSMISSION (SIGNAL?) RELAY NETWORK



**ORGANIC (MINDS/SPECIES?) NODES OF
NETWORK (SELF/IDENTITY) ATTEMPTED LINK
TO ORGANIC (MIND/SPECIES?) IN ORBIT**

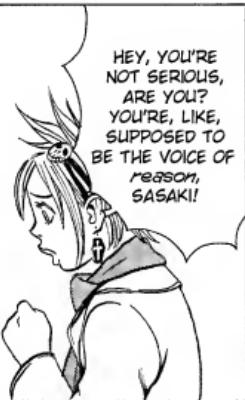




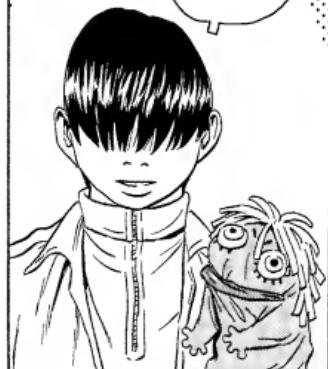


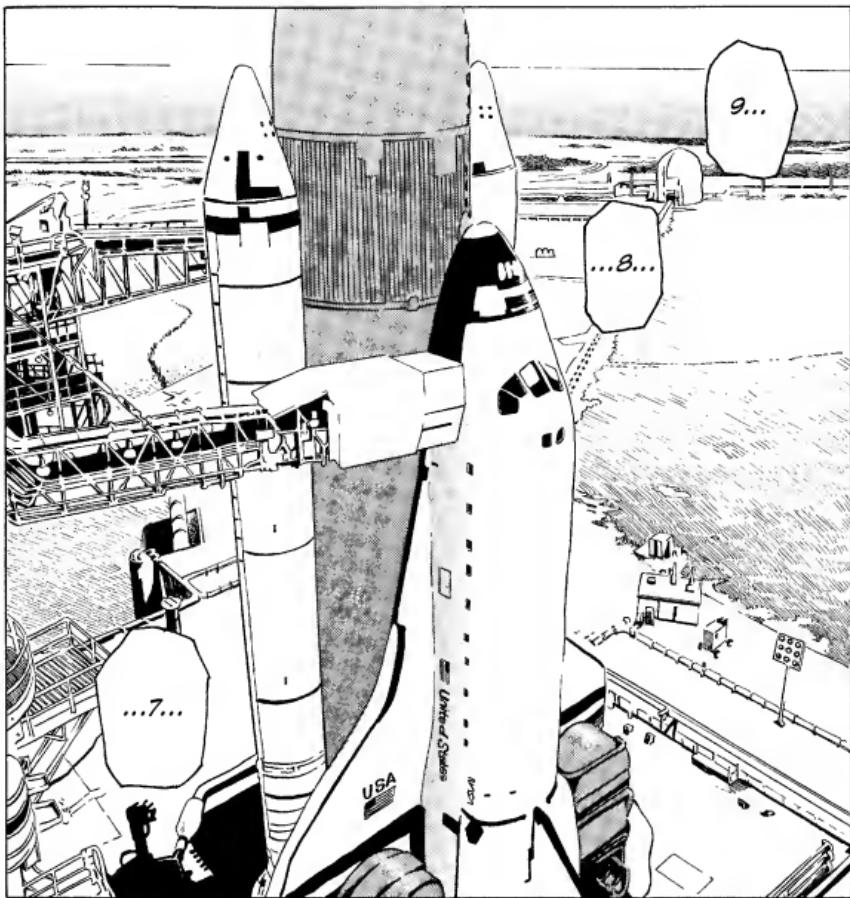
CANNOT RETURN TO SPACE WITHIN (ATMOSPHERE/OZONE)





RETURN (SELF/IDENTITY) TO SPACE (COMPENSATION/EXCHANGE) FOR RETURN





...AND LIFTOFF...
LIFTOFF OF THE
SPACE SHUTTLE
DISCOVERY. AND
FOR JAPAN, THIS IS
NO ORDINARY
MISSION, AS WE'RE
ABOUT TO LEARN
BACK IN THE
STUDIO...

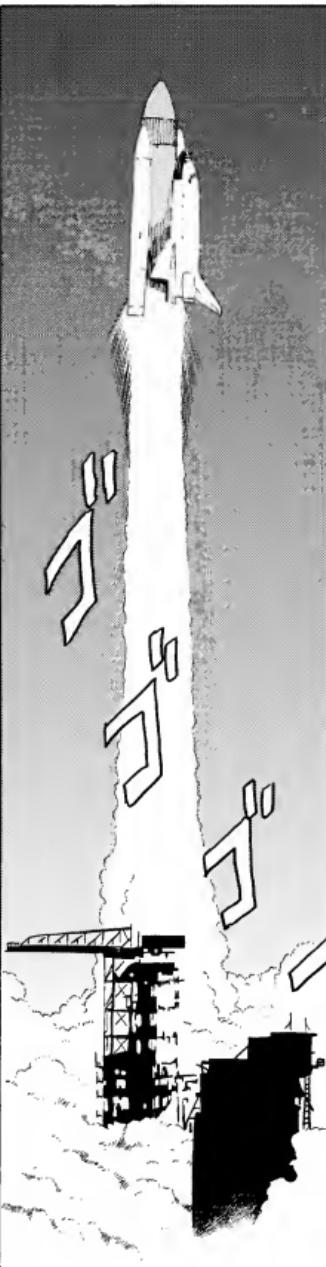


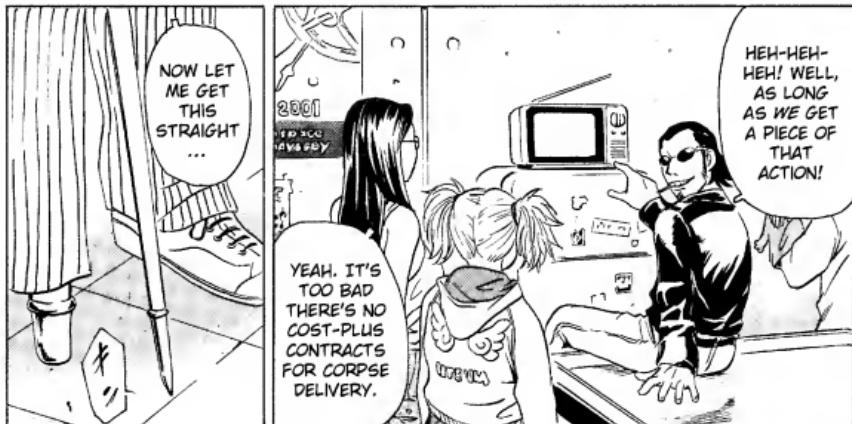
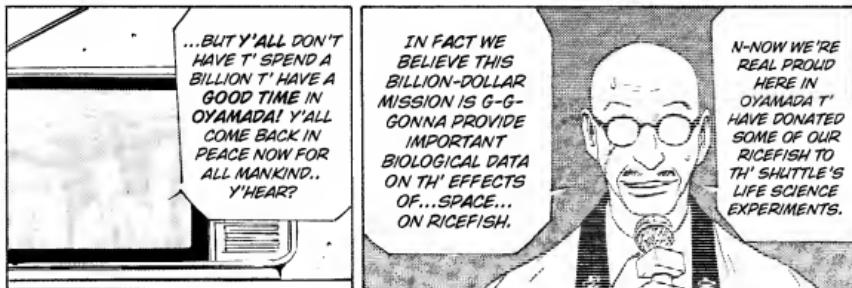
...NOW WE
TAKE YOU
CLOSER TO
HOME.

THAT'S RIGHT.
YOU'VE JUST
SEEN OUR LIVE
COVERAGE
FROM THE
KENNEDY
SPACE CENTER
IN FLORIDA...

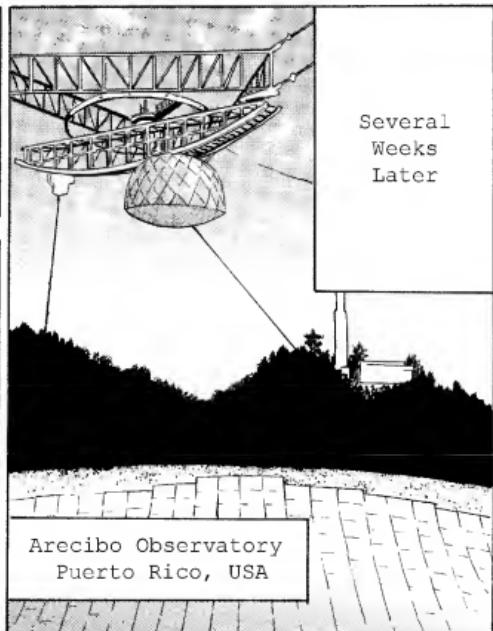
LET'S HAVE
A LOCAL
REPRESEN-
TATIVE TELL
US ALL
ABOUT IT.

YES, TO THE LITTLE TOWN OF OYAMADA, WHICH, BELIEVE IT OR NOT, HAS SOMETHING VERY PRECIOUS RIDING ON THE SHUTTLE RIGHT NOW.









LOOKS GOOD, DOCTOR! NO AIRCRAFT OR SATELLITES IN THE SIGNAL'S DIRECTION...IT COULD BE AN EXTRATERRESTRIAL SOURCE!

YOU'RE KIDDING, RIGHT?

I'M DEAD SERIOUS! HIGH INTENSITY, NARROW BANDWIDTH... GET IN TOUCH WITH GOLDSTONE AND JODRELL BANK!

WAIT...IT'S MODULATED...I THINK THERE'S A VIDEO COMPONENT!

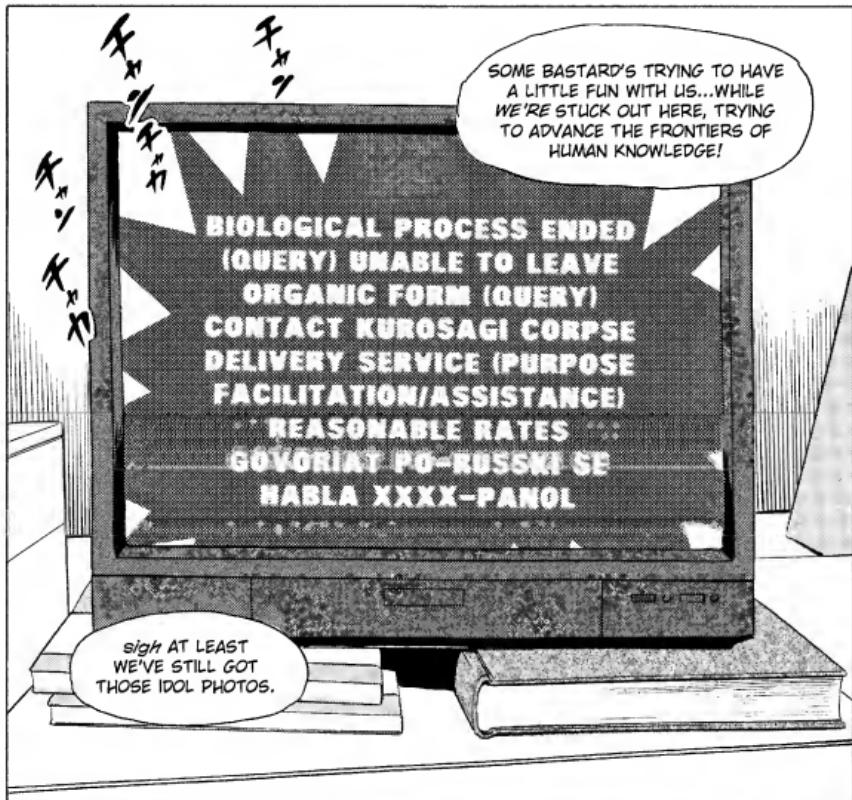
WE'VE GOT TO GET CONFIRMATION ON THIS!

BETTER MAKE SOME ROOM ON THE SHELF FOR A NOBEL PRIZE! WE'VE BEEN WAITING ALL THESE YEARS TO SEE THIS!

VIDEO? ROUTE IT TO THE MONITOR!

QUICK, TURN IT ON!

...AND DELETE THIS CRAP IMMEDIATELY.



*This is a story
I heard from
a friend of a
friend. Maybe
you've heard
it too.*

*A young man's on
vacation, back-
packing through
China. He takes the
wrong bus and
ends up in a village
God knows where.*

*The day he's
about to leave, a
villager gives him
a smile. "We have
a special place
here for locals
only. But we'd be
honored if you
could have a
drink with us
before you go."*

*Before he
knows it,
he's been
there a
week. A
foreigner's
a novelty,
people
there say,
and he
makes
friends.*

*But he doesn't
want to walk the
same old tourist
trail anyway.
He's come to
discover the
unexpected.*



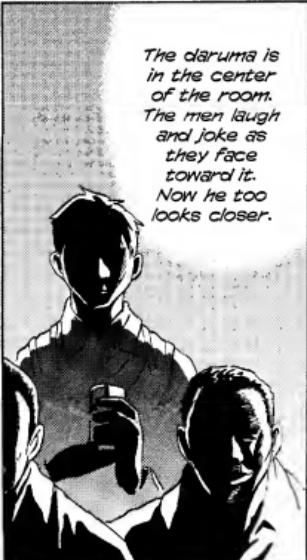
Well, it's not like he's never seen one before. You can find them in any gift shop in Japan. But he's walked all this way...



They take a little trail up into the woods. At the end there's a kind of shack—with a sign over its door that says "DARUMA."



The daruma is in the center of the room. The men laugh and joke as they face toward it. Now he too looks closer.



A daruma... is a roly-poly doll.

She hardly seemed to be alive...but the links of the chain would clank and rattle as she drew another ragged breath.



That she was once a Japanese student like him...and that she wanted to go home.



And her dry voice croaked and whispered as she said--

Trying to get the strength to raise her head and face the stranger.



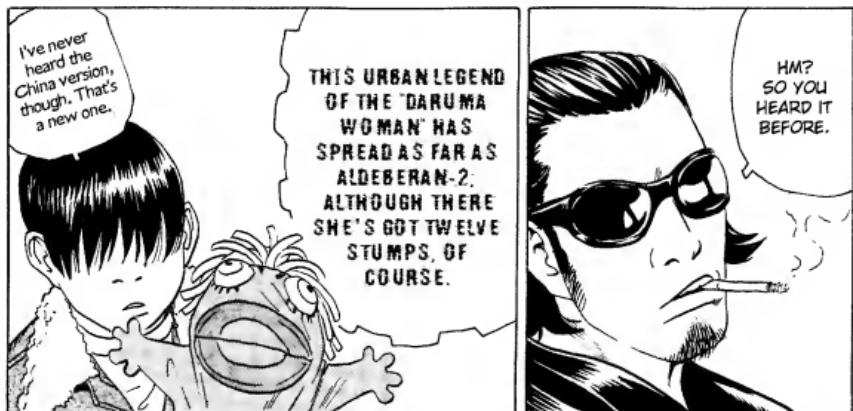
黒鶴若亂



nd

あなたが死んだら

if you should die



HM? YEAH. THOSE STORIES MULATE, YOU KNOW. I THINK IT GOT STARTED AS THE ONE ABOUT THE BRIDE WHO GETS KIDNAPPED IN A DRESSING ROOM IN FRANCE AND ENDS UP ON DISPLAY IN MANILA.

YOU'VE HEARD IT TOO, RIGHT, KARATSU?

WAIT... NUMATA... DON'T TELL ME YOU BELIEVED THAT STORY ...?!

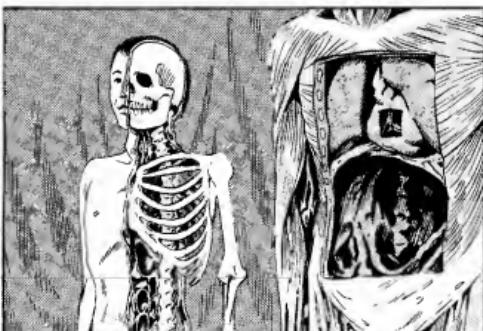
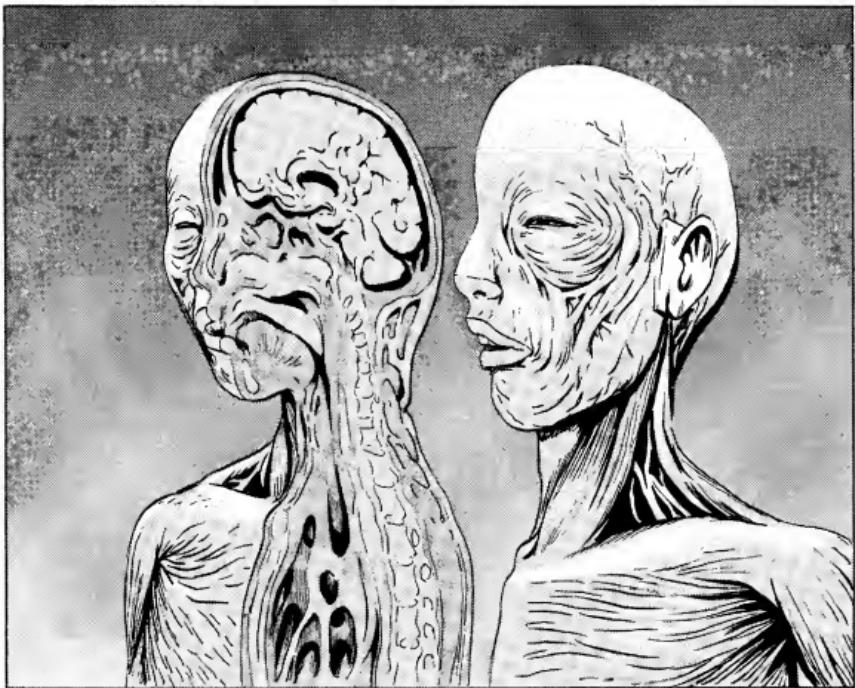
SH-SHUT UP! SO WHAT IF I BELIEVED IT?!

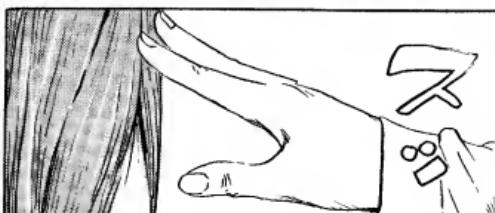
...WELL, THAT'S EXACTLY WHERE WE'RE GOING.

BUT IF YOU REALLY DO WANT TO SEE A FREAK SHOW...

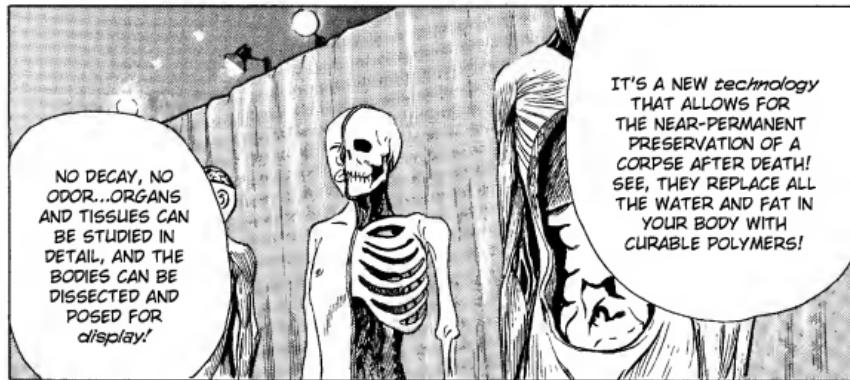
死体
の
神祕展

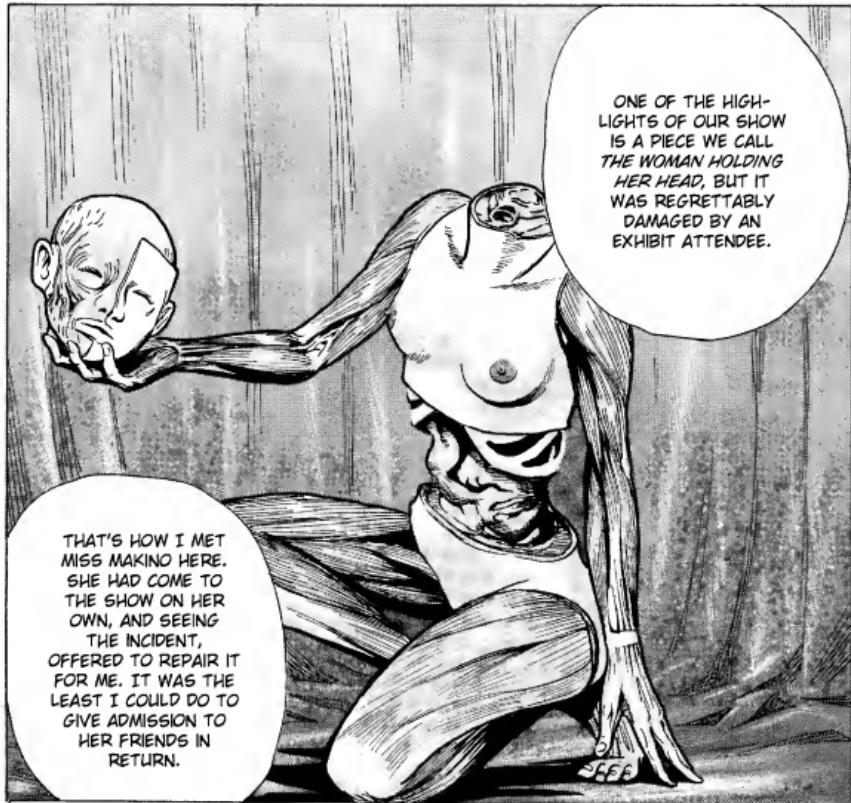


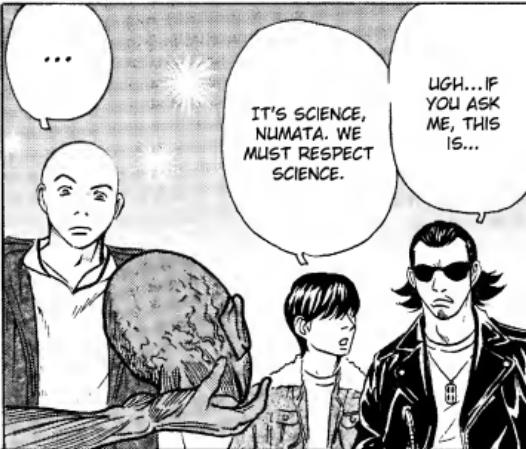




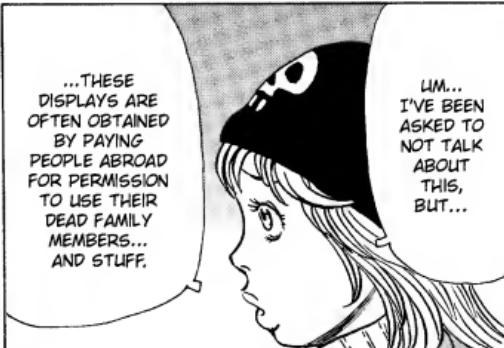














意志吗？
自己的
确是
变成标
本

... think.

LET'S
SEE...

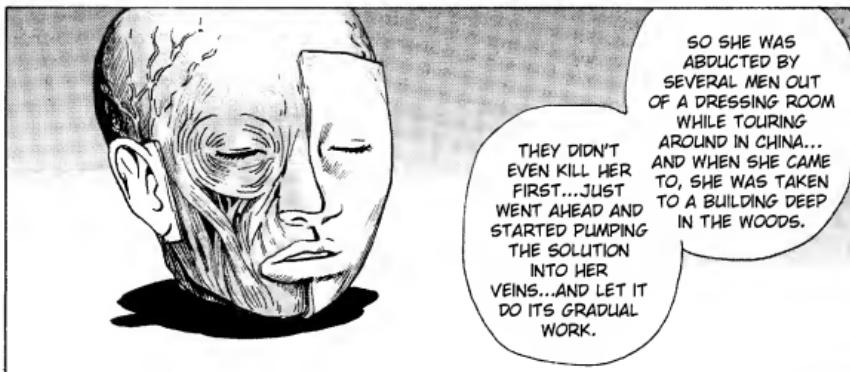
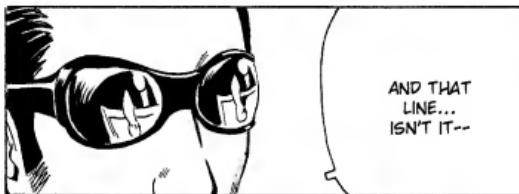
PLEASE
ANSWER
ME... UM... DID
YOU CHOOSE
TO BECOME A
DISPLAY
SPECIMEN...?

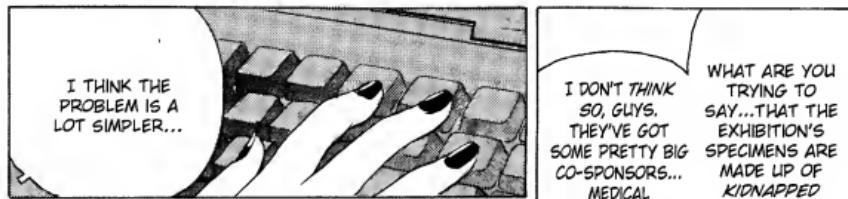
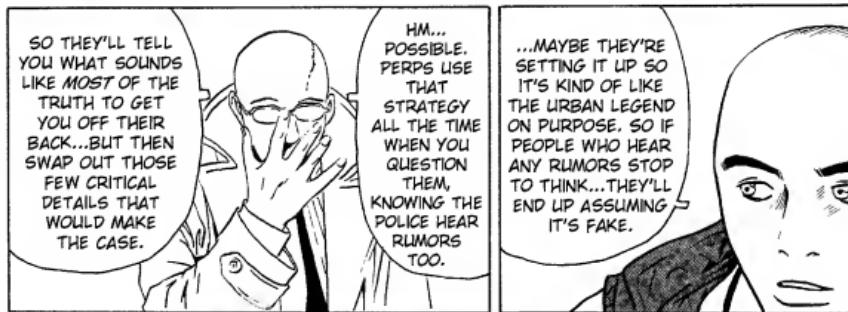


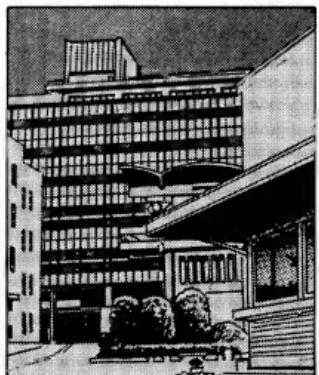
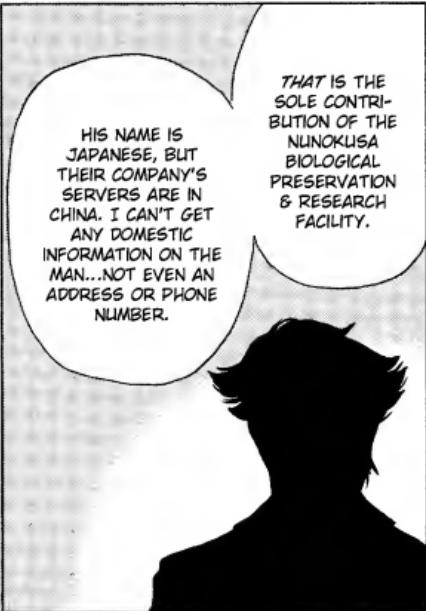
I'M... A
STU...DENT
FROM
JA...PAN...
PLEASE... TA...KE
ME HOME...

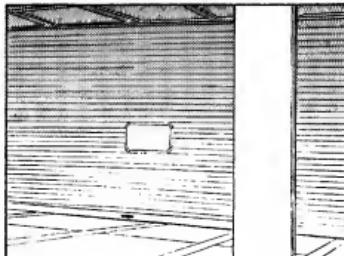
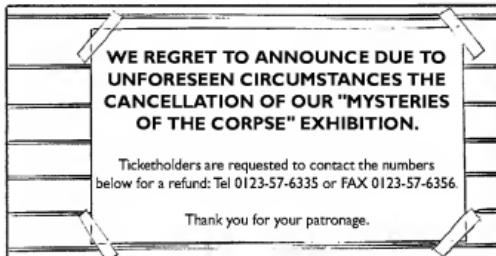
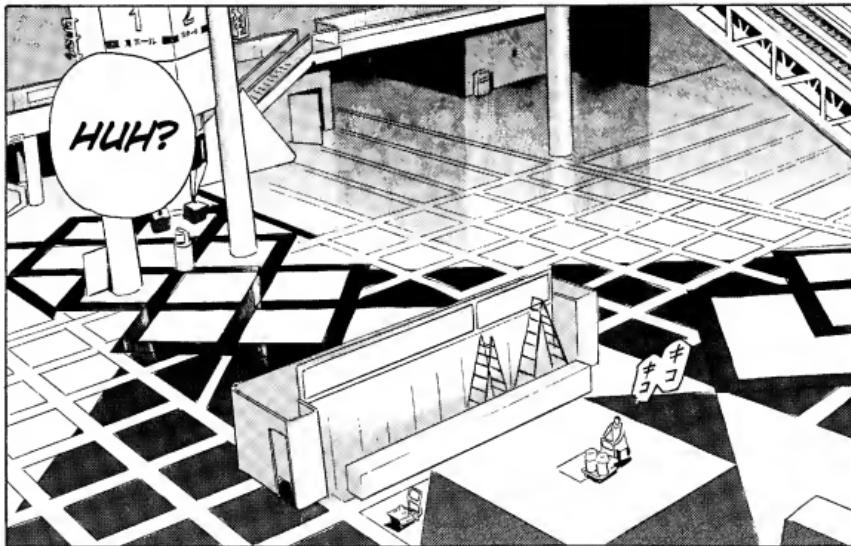
H...ELP
ME...

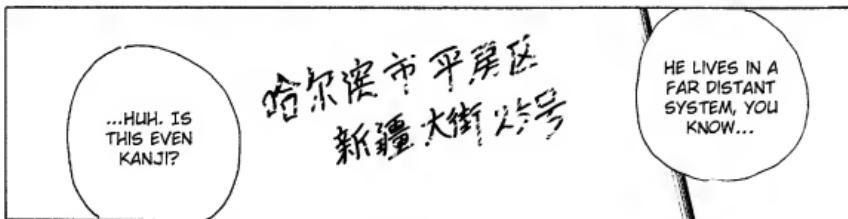


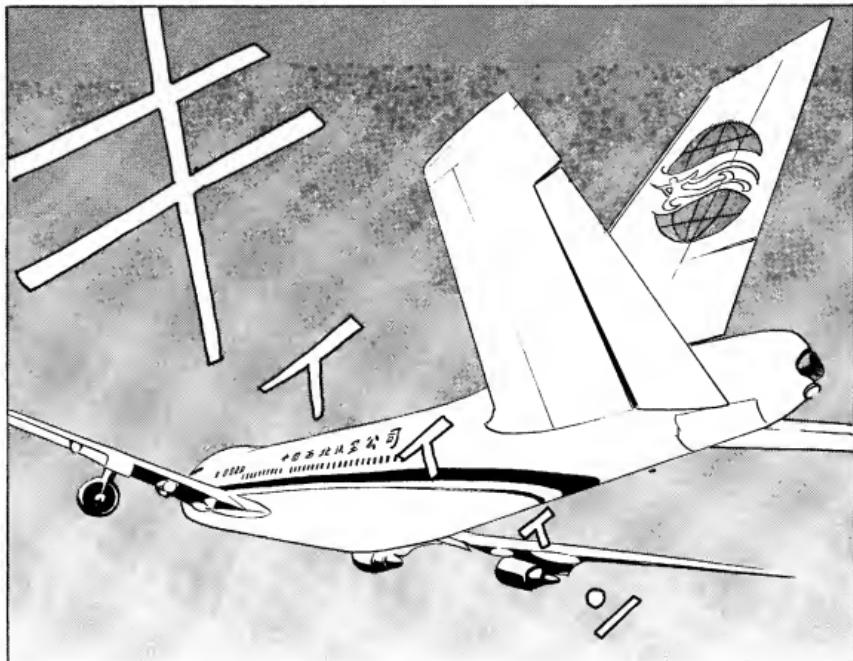


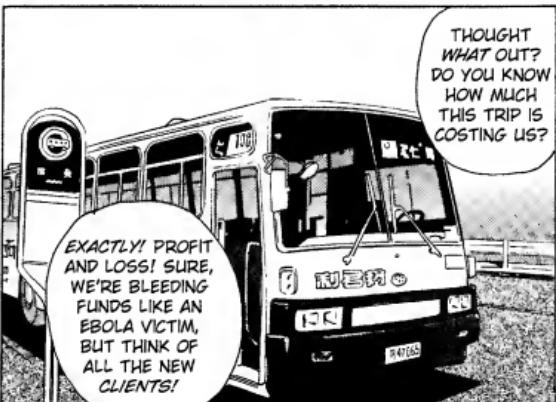
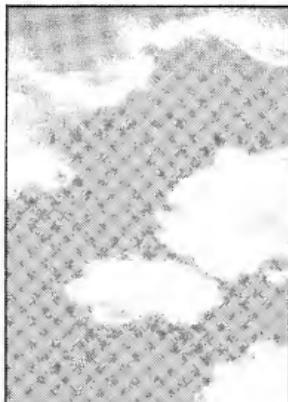


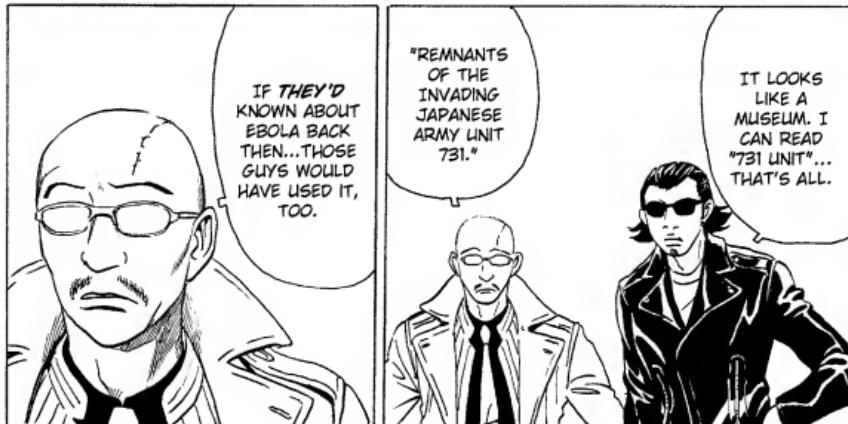
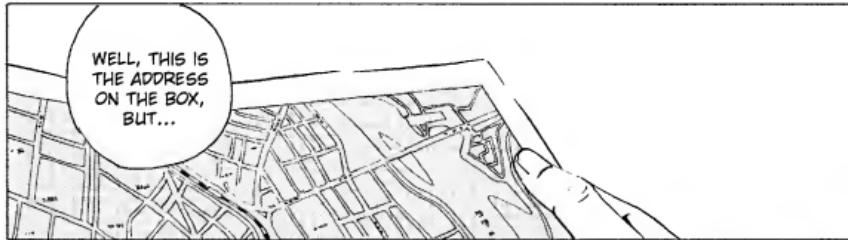












LOOK. UNIT 731 WAS A GROUP OF RESEARCHERS FROM THE JAPANESE ARMY. THEY SET UP AN INSTITUTE HERE IN OCCUPIED CHINA UNDER THE COMMAND OF A DOCTOR NAMED SHIRO ISHII.

ARGH!
DON'T KIDS LEARN ANYTHING THESE DAYS...?!

USED IT?
WHO'S UNIT 731...?

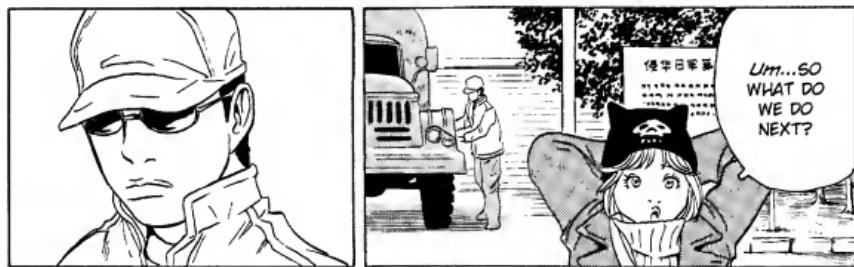
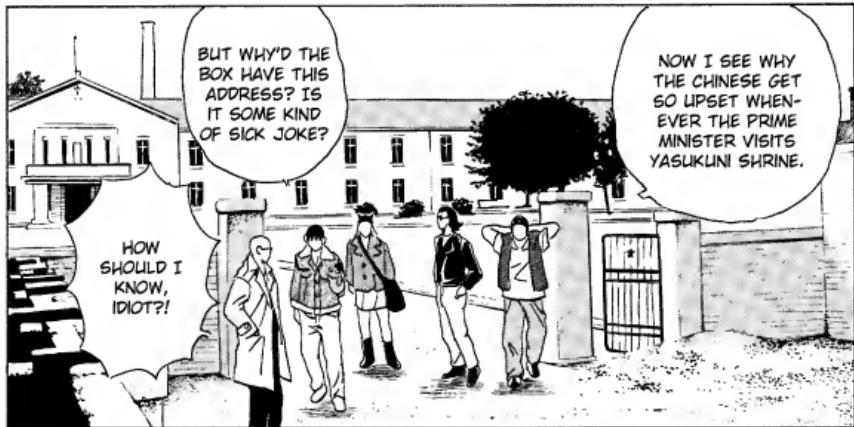
THEY WERE DISSECTED ALIVE.

THEY WERE DELIBERATELY INFECTED WITH ANTHRAX AND PLAGUE. THEY WERE INJECTED WITH TOXINS AND EXPOSED TO GANGRENE.

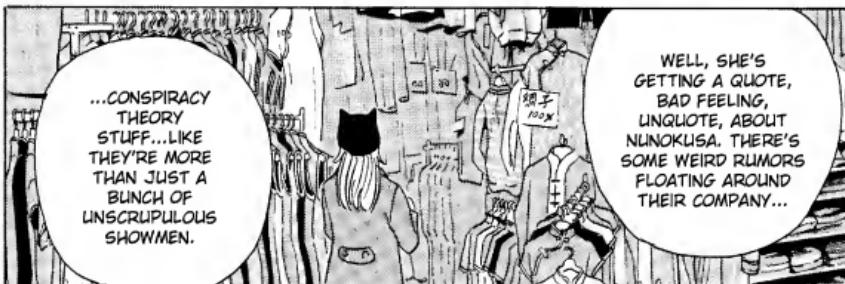
BETWEEN 1939 AND 1945 THEY EXPERIMENTED ON THOUSANDS OF PRISONERS FOR BIOLOGICAL WARFARE.

跌倒 跳蚤細菌感染者

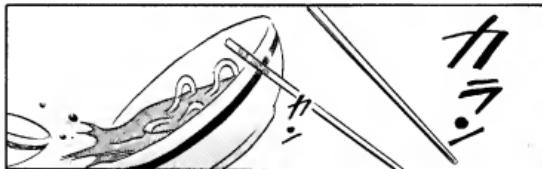
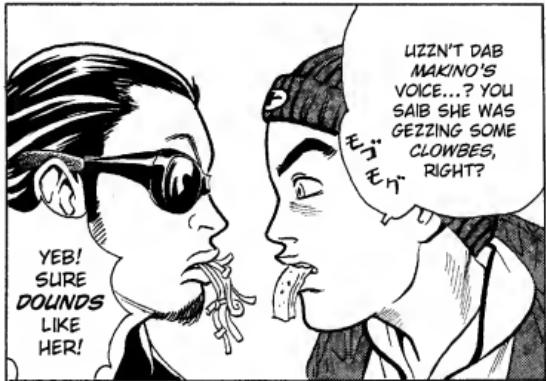
OF COURSE, NOW THAT THEY'RE TEACHING "PATRIOTISM" IN THE SCHOOLS AGAIN, MAYBE IT WASN'T IN YOUR HISTORY BOOKS.



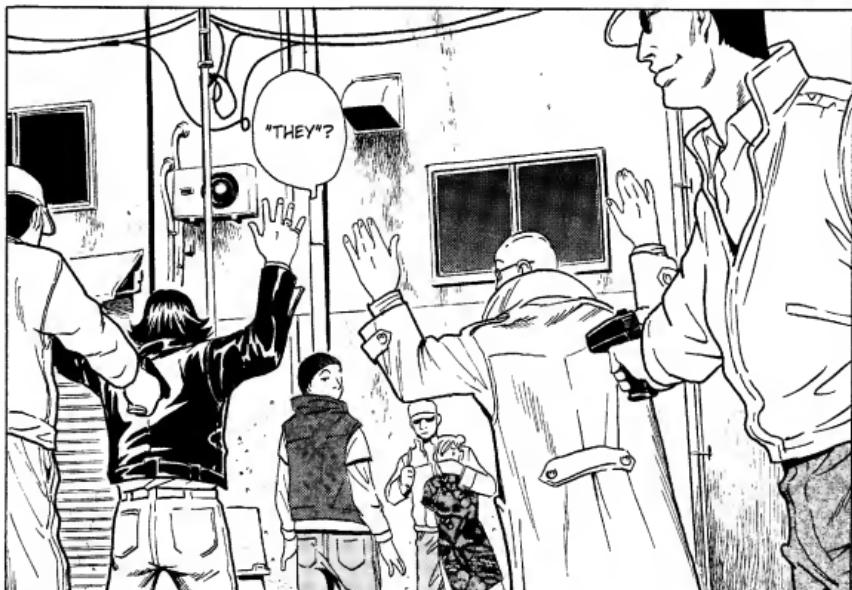




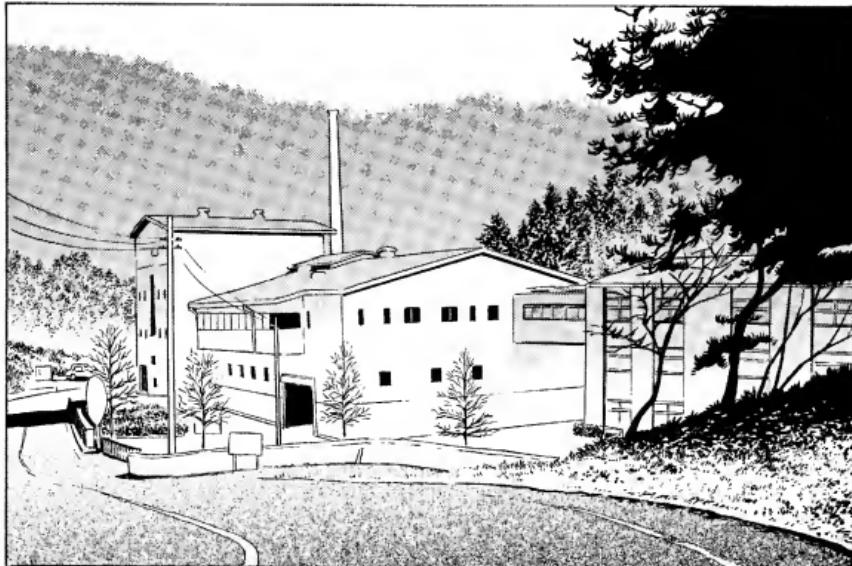




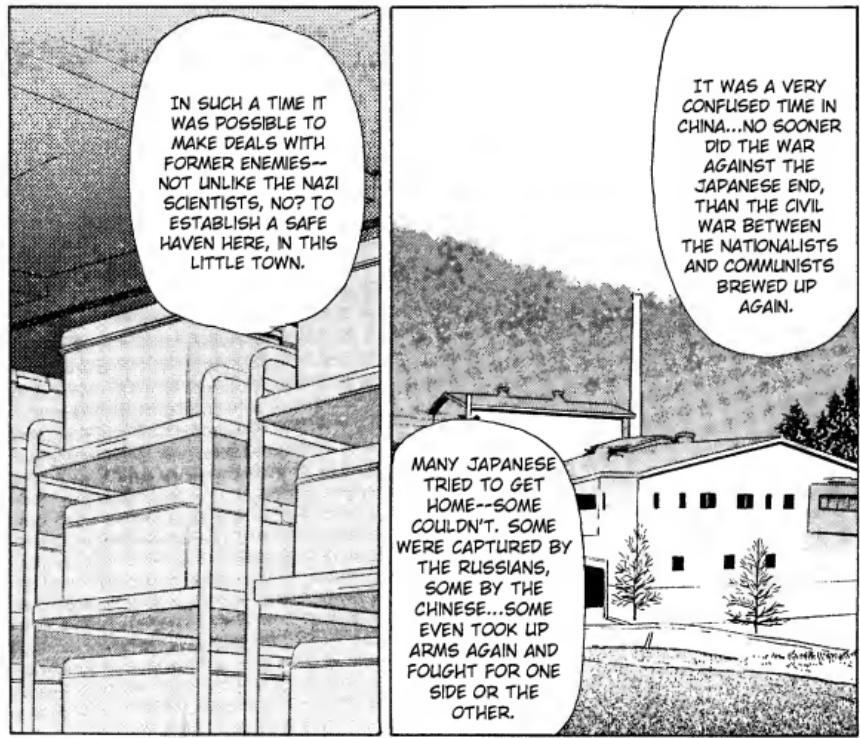












IN SUCH A TIME IT
WAS POSSIBLE TO
MAKE DEALS WITH
FORMER ENEMIES—
NOT UNLIKE THE NAZI
SCIENTISTS, NO? TO
ESTABLISH A SAFE
HAVEN HERE, IN THIS
LITTLE TOWN.

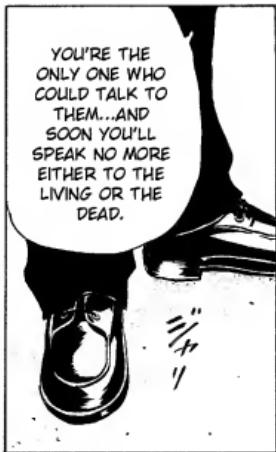
IT WAS A VERY
CONFUSED TIME IN
CHINA...NO SOONER
DID THE WAR
AGAINST THE
JAPANESE END,
THAN THE CIVIL
WAR BETWEEN
THE NATIONALISTS
AND COMMUNISTS
BREWED UP
AGAIN.

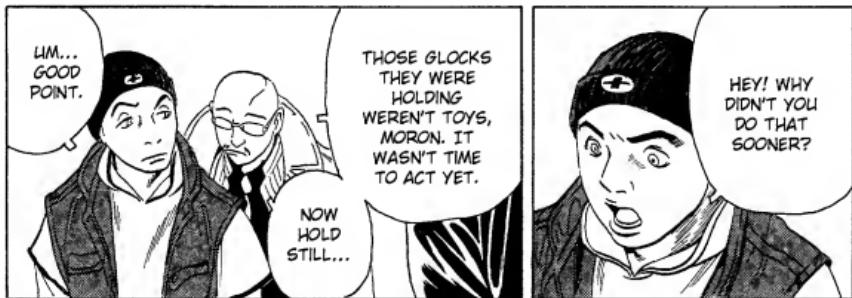
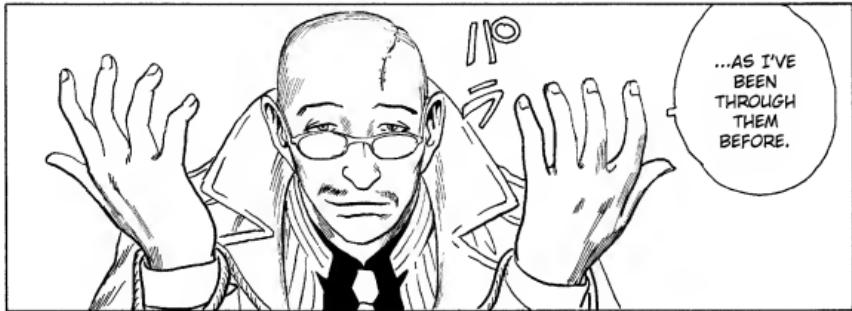
MANY JAPANESE
TRYED TO GET
HOME--SOME
COULDN'T. SOME
WERE CAPTURED BY
THE RUSSIANS,
SOME BY THE
CHINESE...SOME
EVEN TOOK UP
ARMS AGAIN AND
FOLIGHT FOR ONE
SIDE OR THE
OTHER.

THAT IS HOW IT BEGAN, SIXTY
YEARS AGO--A SMALL
EXTENDED FAMILY. FIRST THE
DOCTORS, THEN THEIR
CHILDREN, THEN THEIR GRAND-
CHILDREN. BECAUSE OF OUR
WORK, WE TEND TO DIE FAIRLY
YOUNG, YOU SEE. THERE ARE
ACCIDENTS...LUCK RUNS OUT.

BUT WE REMAIN
PROUD COMMANDERS
OF SICKNESS, OF
PAIN, AND OF DEATH.
AND FOR EVERY ONE
OF US THEY TAKE,
WE WILL IN OUR
LIVES TAKE MANY.





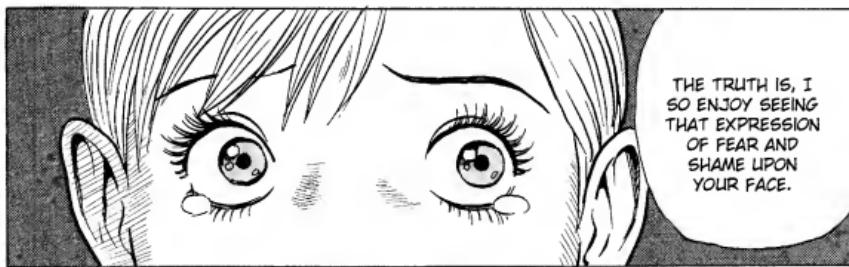
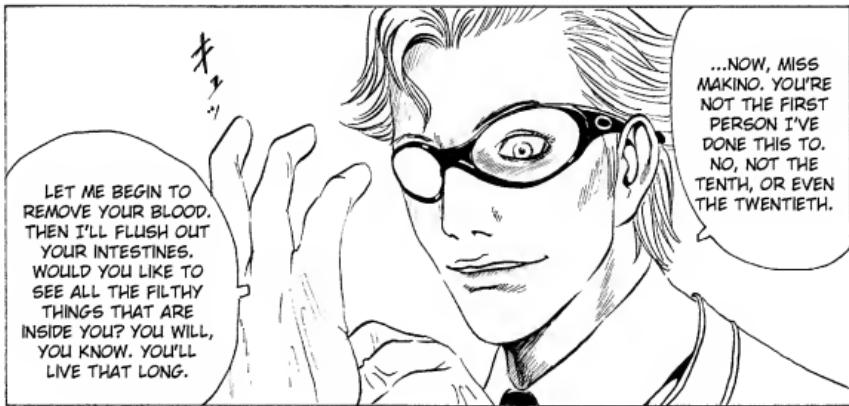


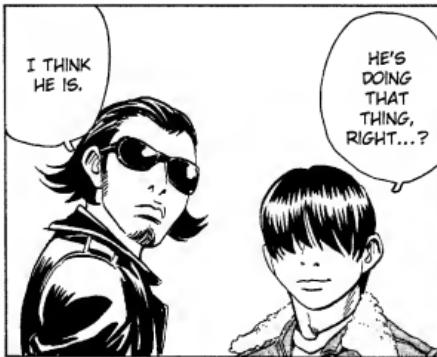
YOUR PARALYSIS WILL LAST ABOUT FOUR HOURS, WHICH SHOULD BE ENOUGH TIME FOR THE PROCEDURE. WHAT DO YOU THINK, MISS MAKINO?

I'M SORRY, THAT WAS MOST UNSCIENTIFIC OF ME... I'M JUST LOOKING DOWN AT YOUR BODY, AND WONDERING WHAT TO MAKE OF IT... WHAT TO REMOVE... WHAT TO REVEAL. YES, YOU WILL BE TRULY NAKED THEN.

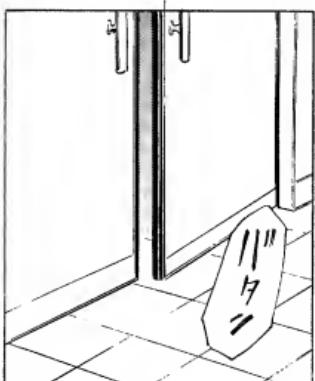
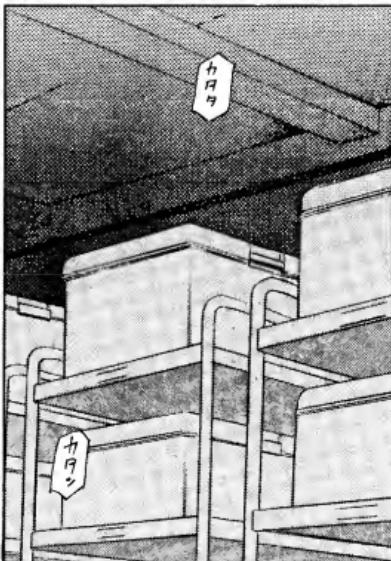
HAVE YOU EVER SEEN THE BODIES PRESERVED IN THE MUSEO CAPELLA SANSEVERO? A MARVELOUS ACHIEVEMENT OF THE PRINCE, WHOM I CONSIDER MY SPIRITUAL FOREBEAR... .

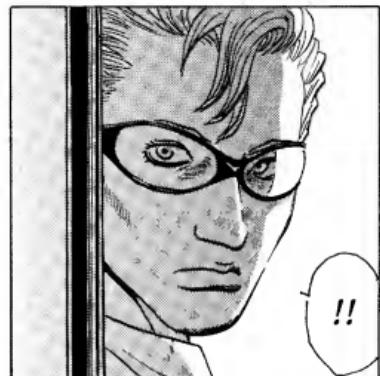
SURELY YOU RECOGNIZE THESE TOOLS FROM YOUR WORK WITH CORPSES? I'LL BET THE DEAD WOULD BE FRIGHTENED IF THEY COULD SEE THEM.

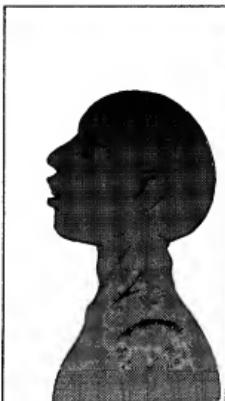


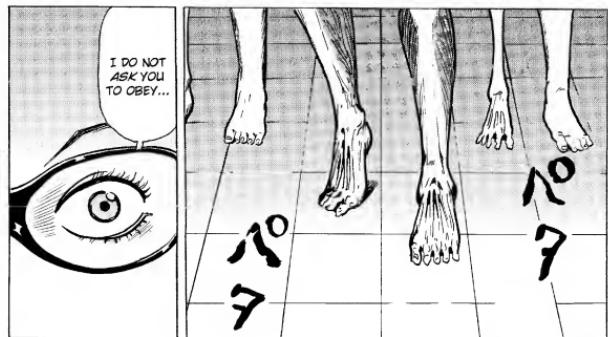
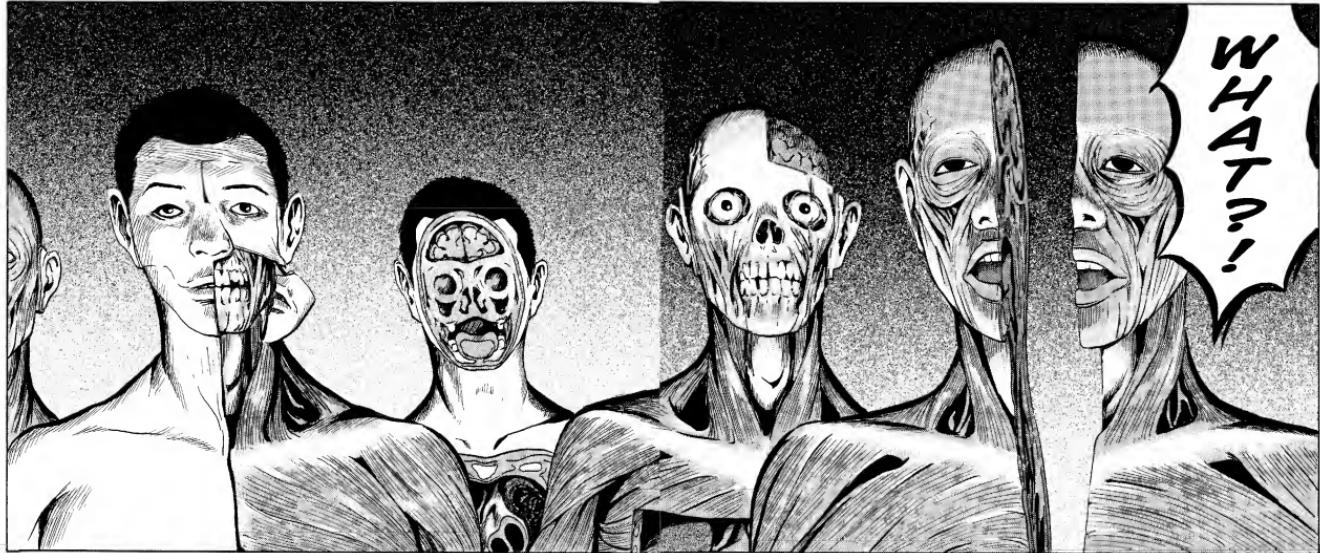


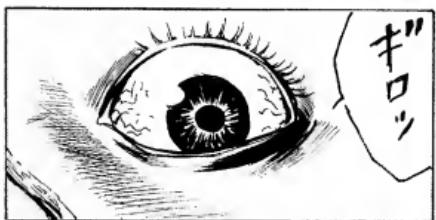




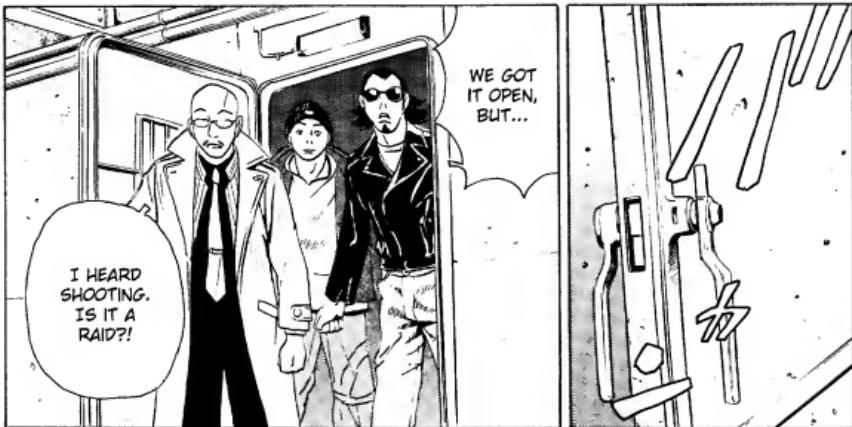




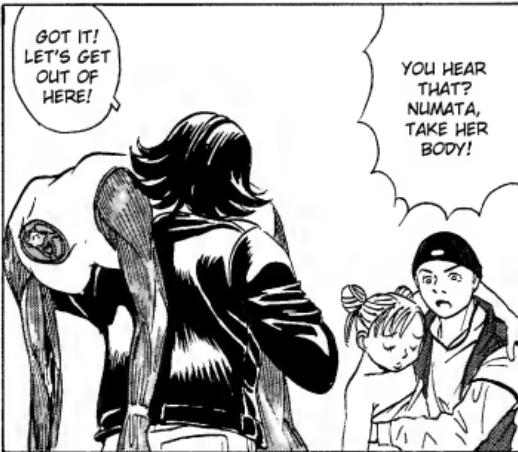
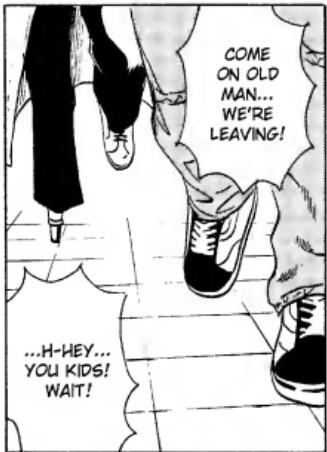


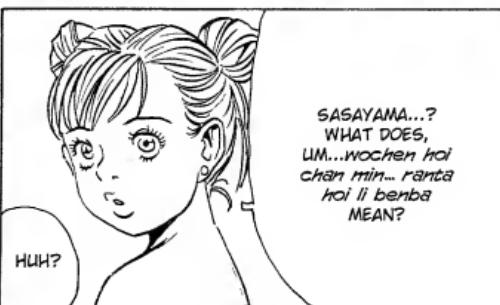










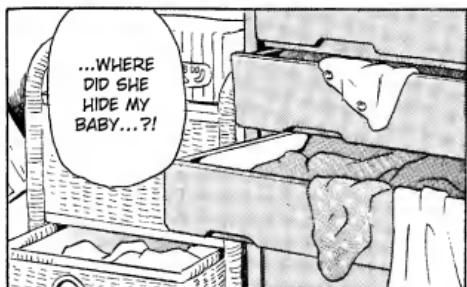
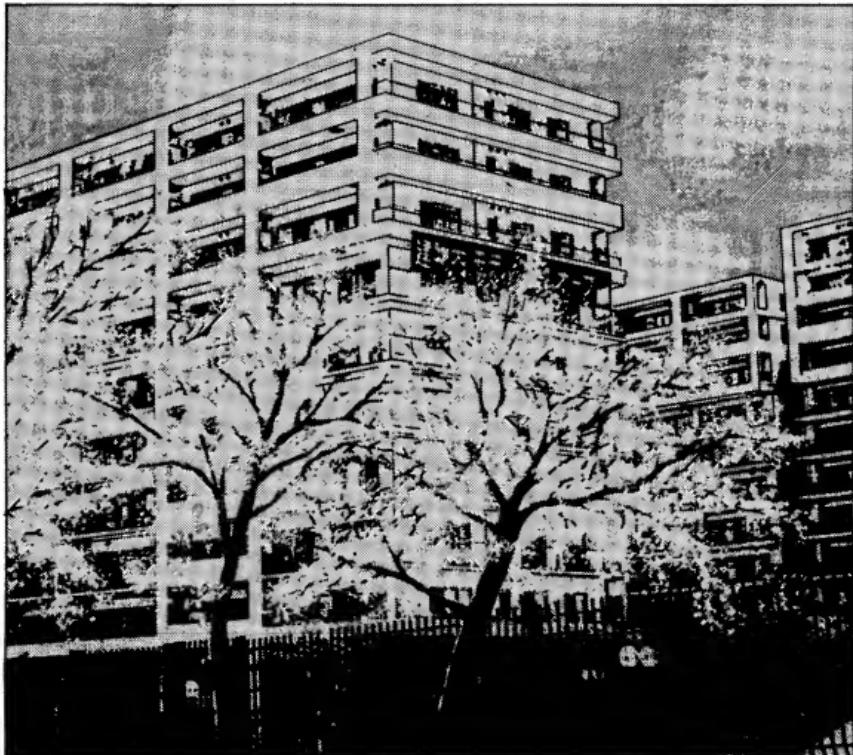


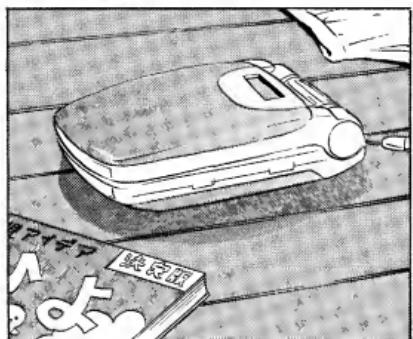




3rd 1st
yesterday
the look i had 'til yesterday

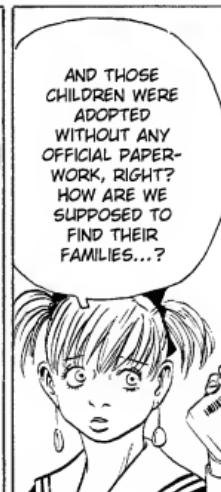
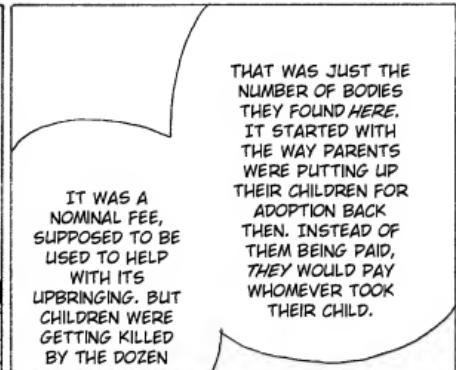
昨日までの顔

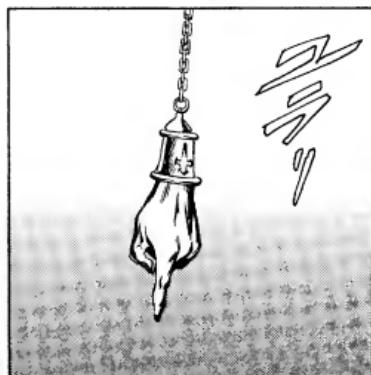
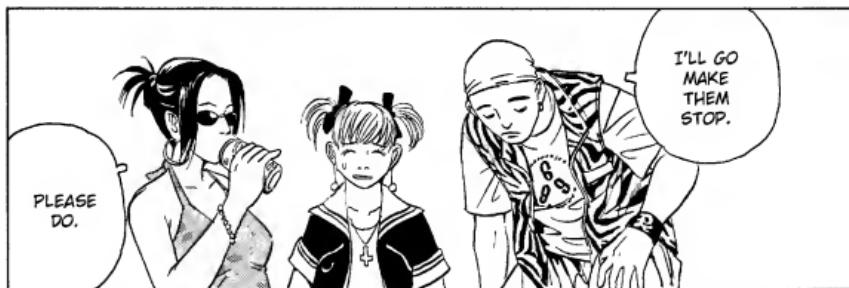


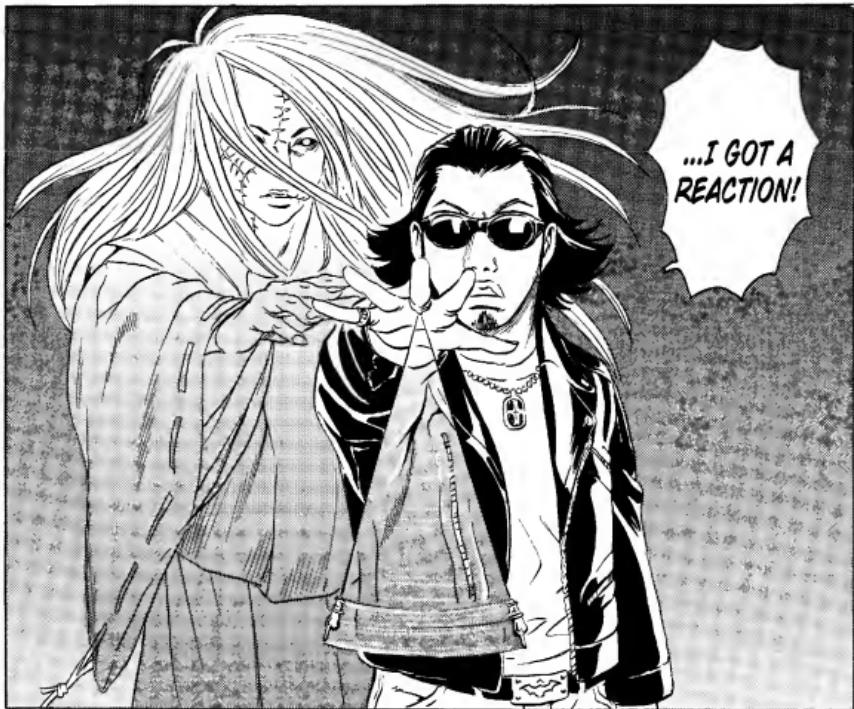


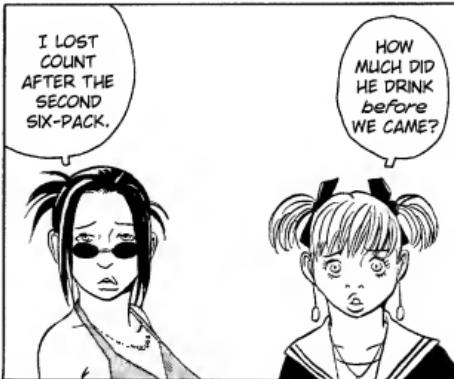


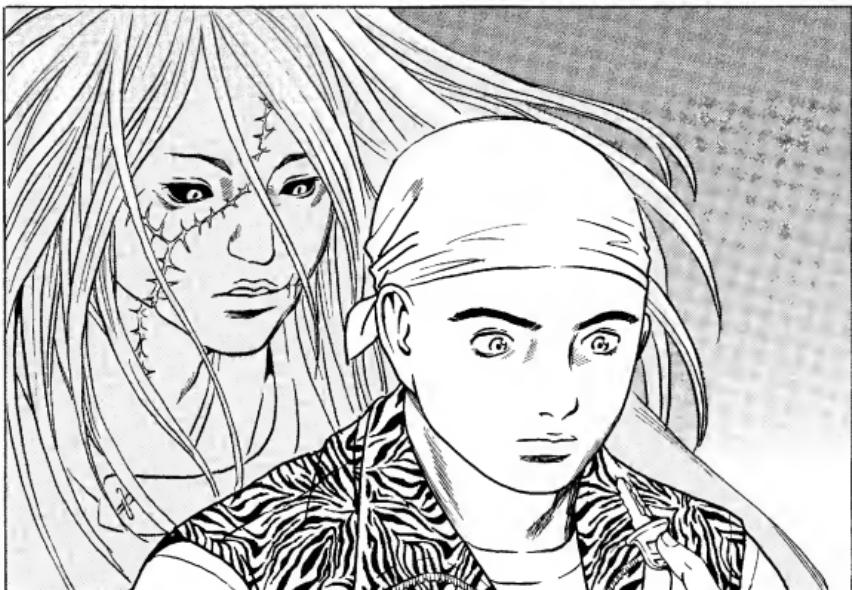
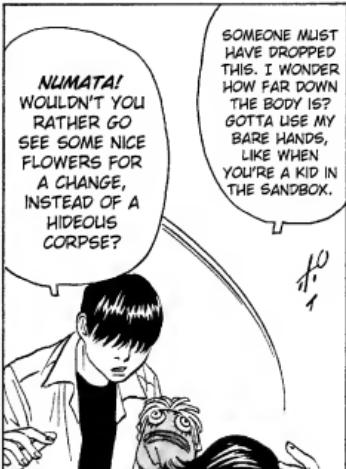


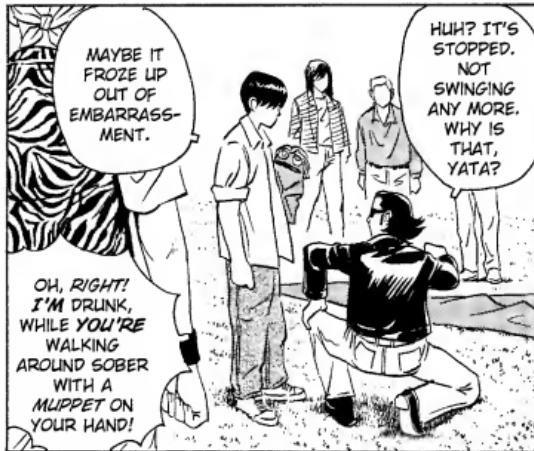


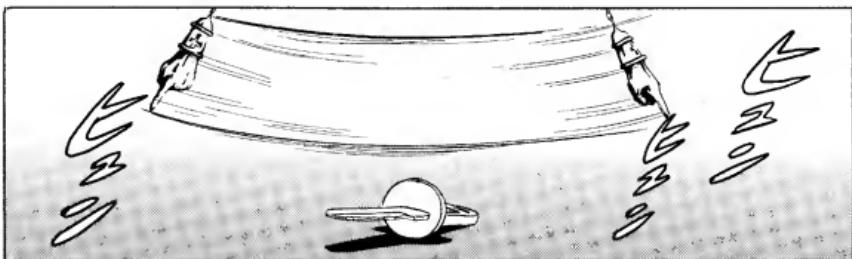
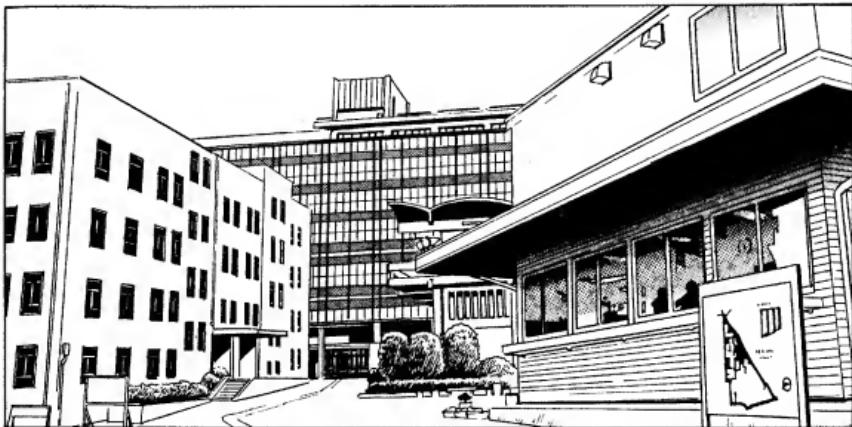












CAN YOU
FIGURE OUT
WHERE THE
LOCKER IS
LOCATED?



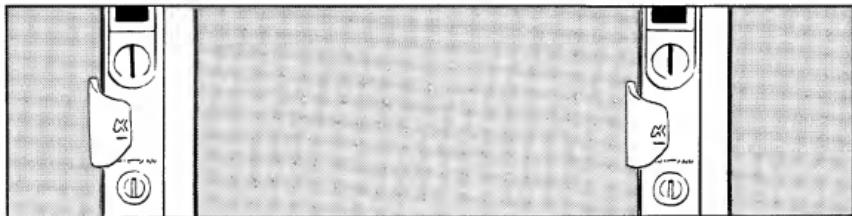


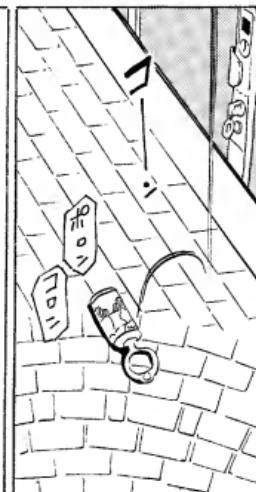
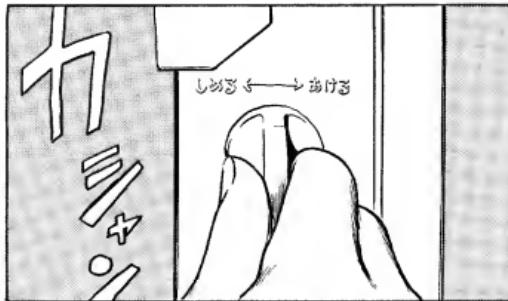
...SO AREN'T YOU THE LEAST BIT CURIOUS TO FIND OUT... WHAT'S IN THE LOCKER?



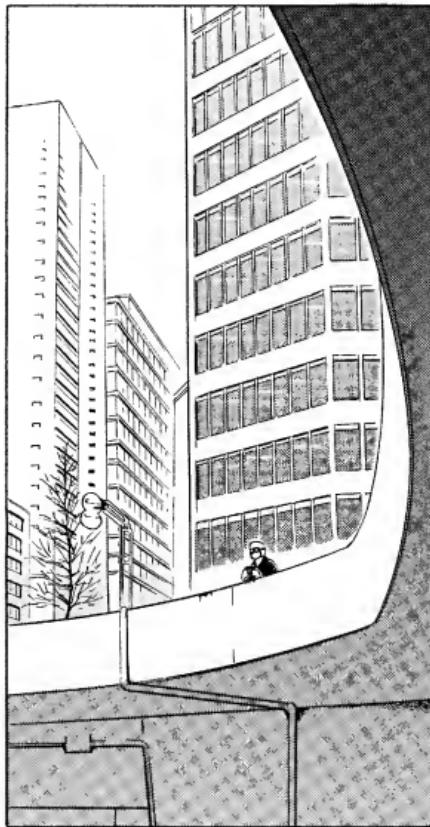
HOWEVER, I GOT LUCKY CHECKING LOST-AND-FOUND OFFICES, AND THAT GOT IT NARROWED DOWN TO A JR STATION IN EITHER SHINJUKU OR YOYOGI.





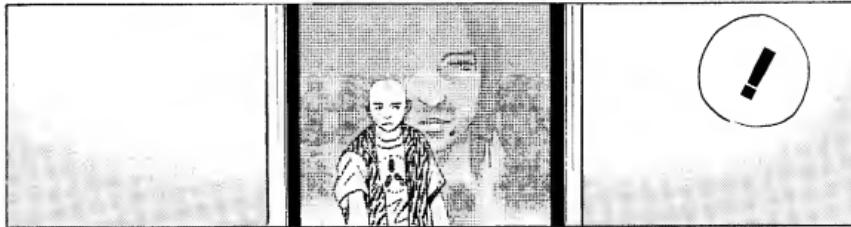


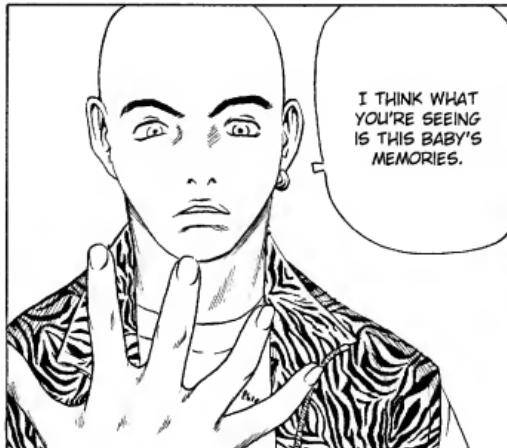


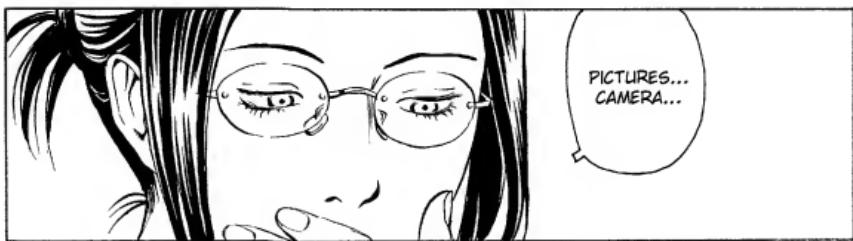






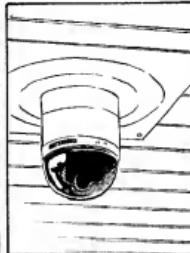
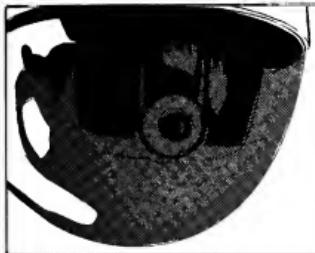


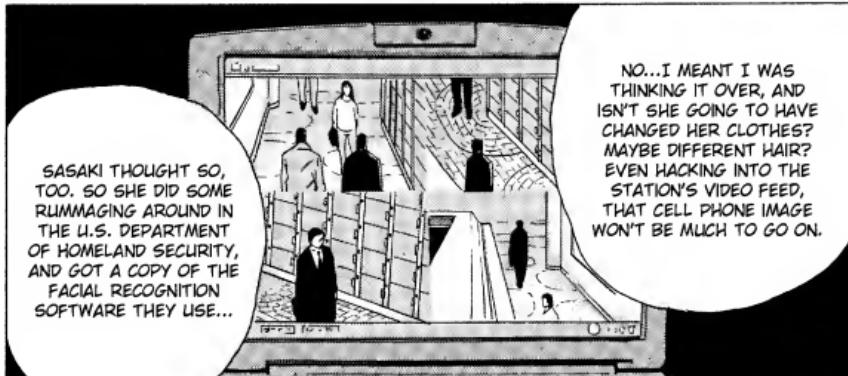


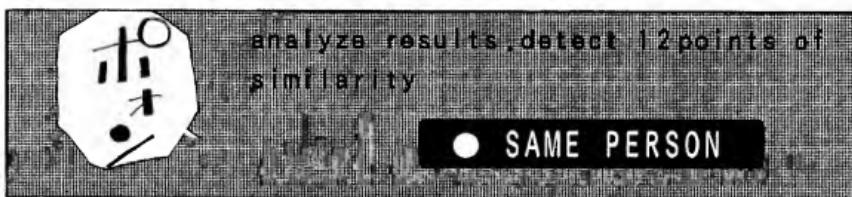


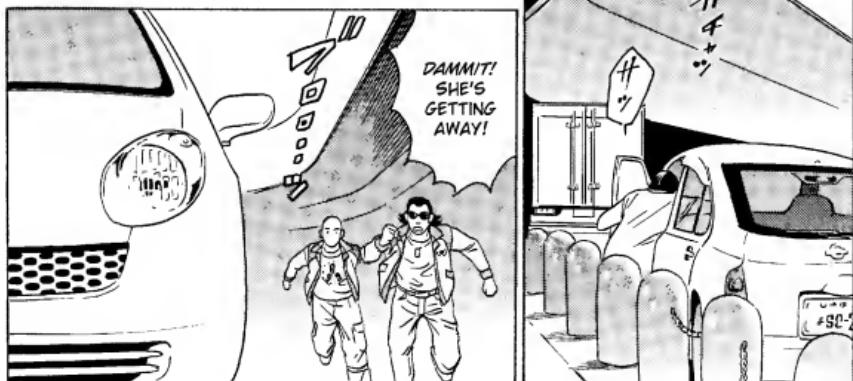
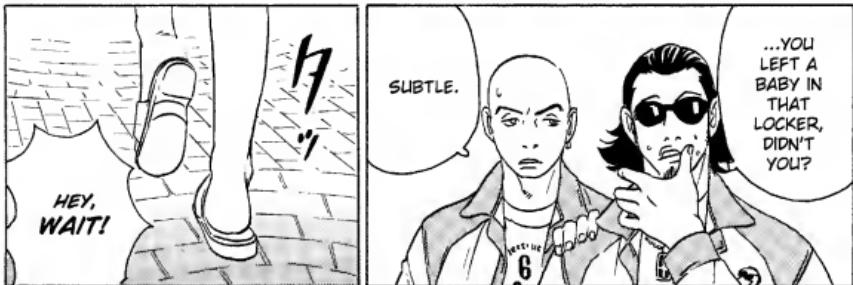


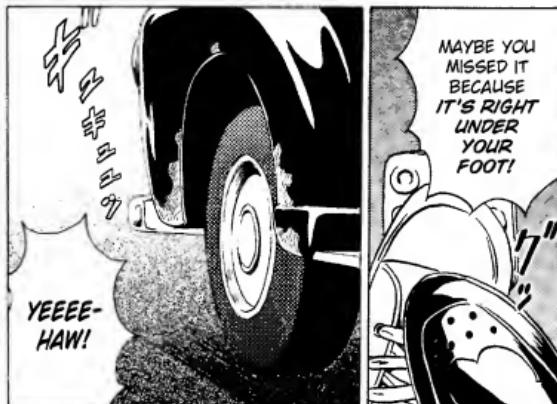
IF SHE
FEELS
GUILTY
ENOUGH...
YES.

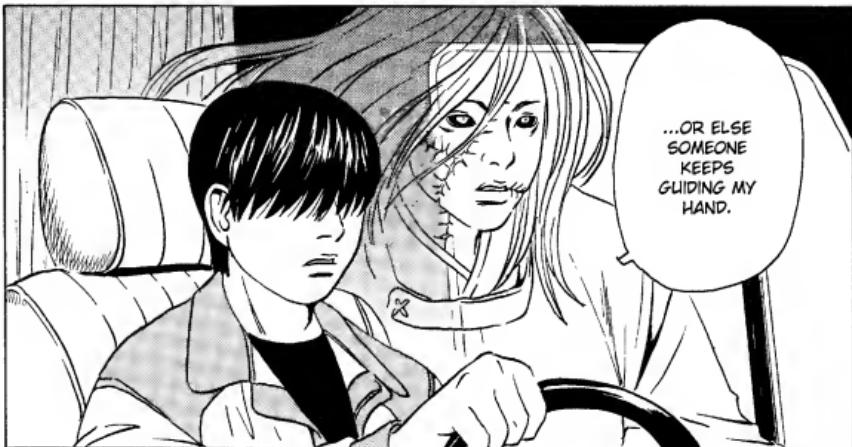


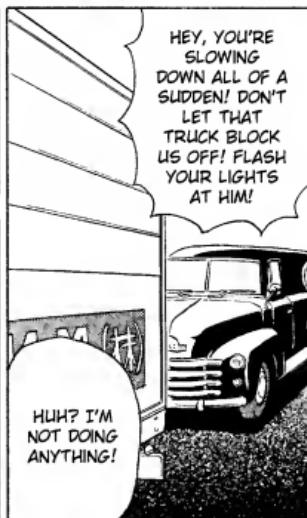
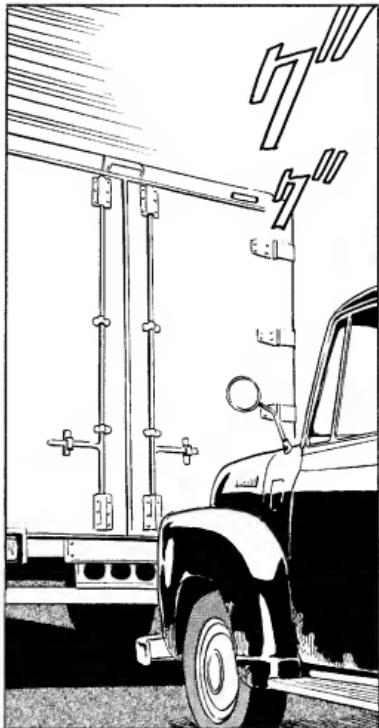




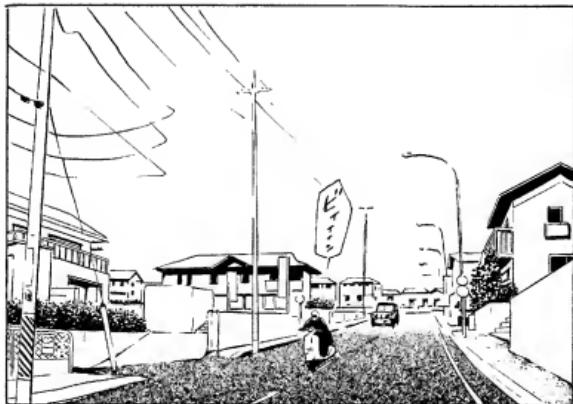


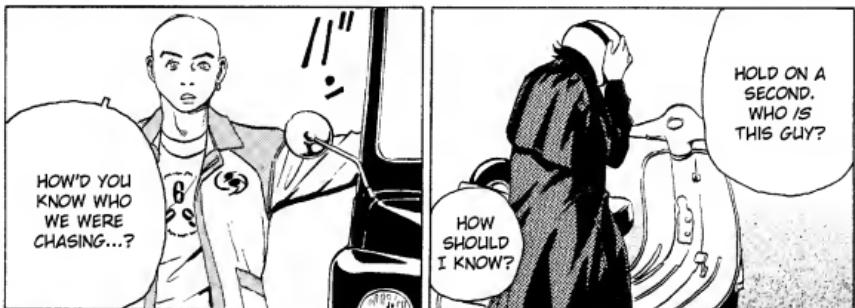


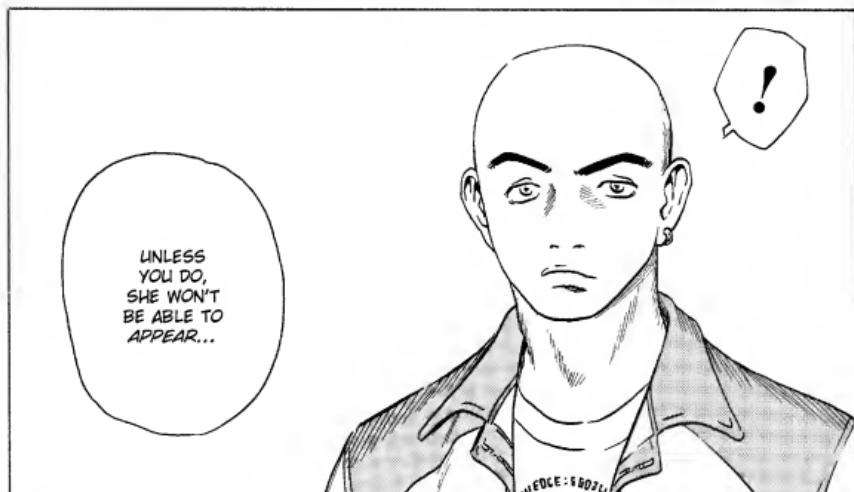


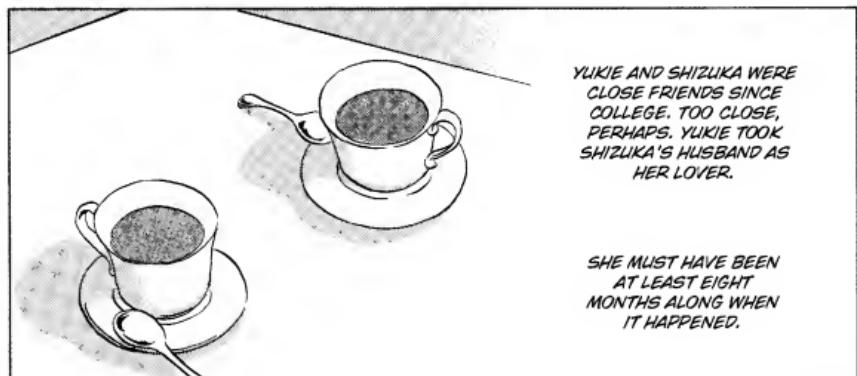
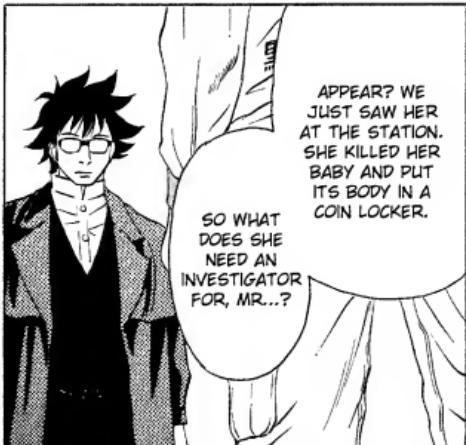








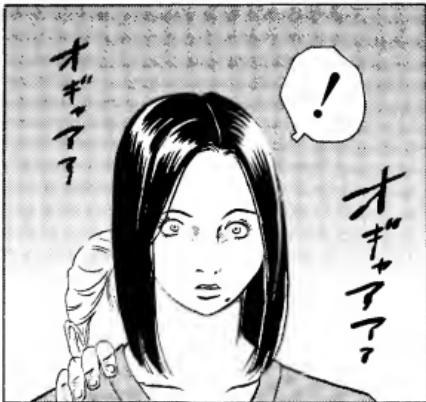


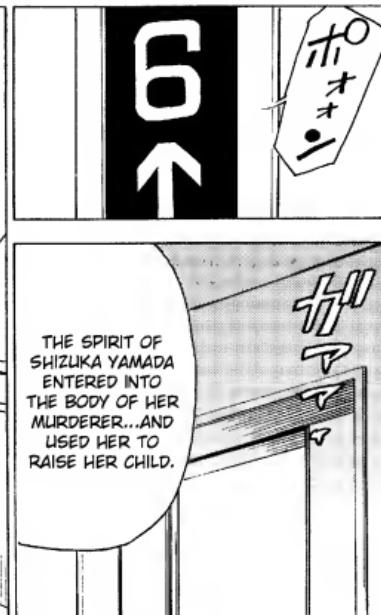


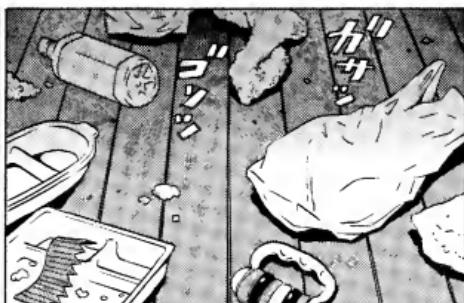
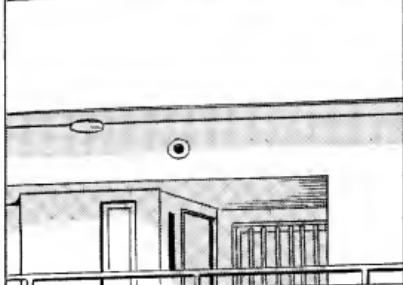
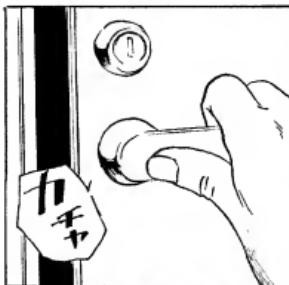


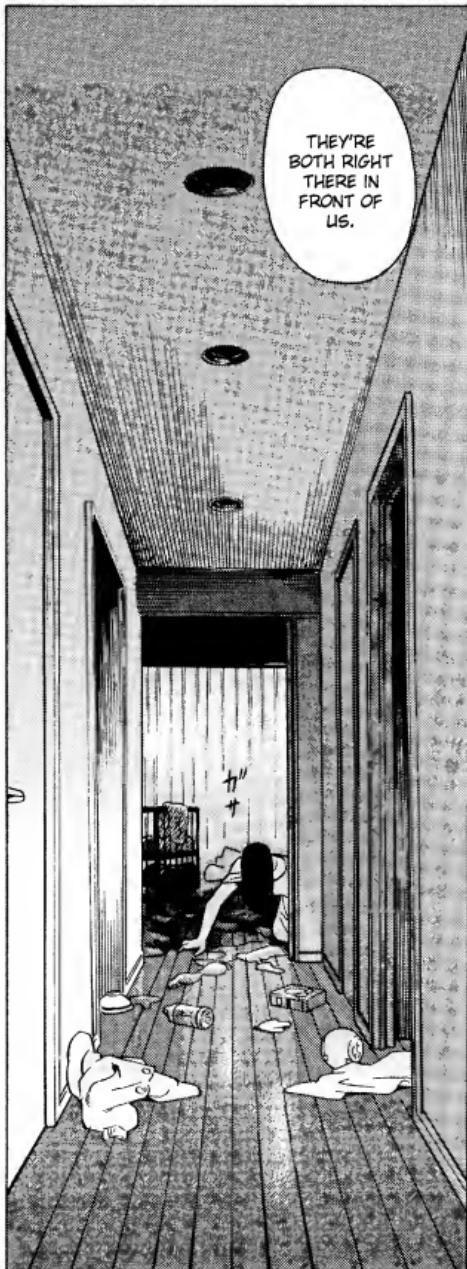








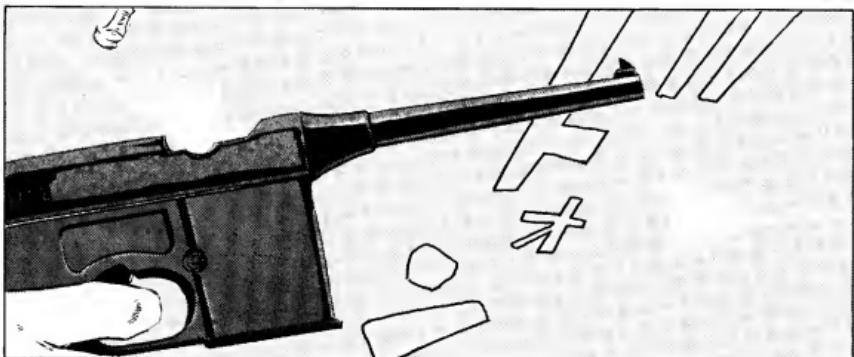


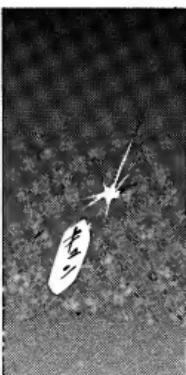
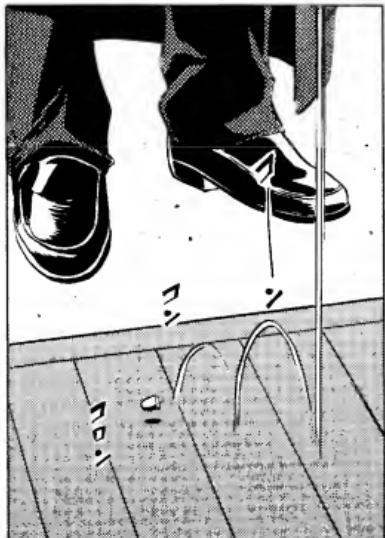


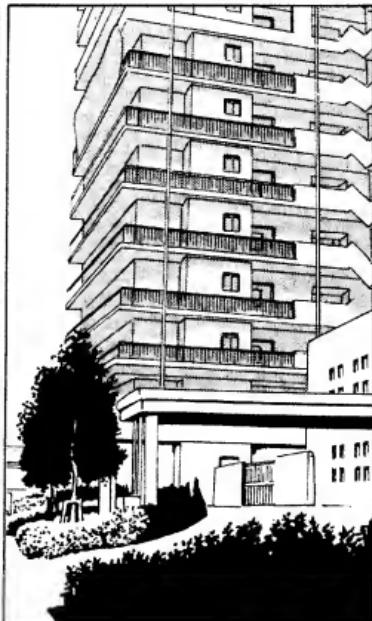


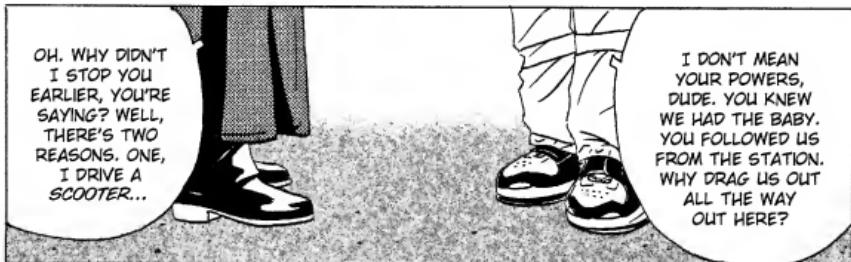
GIVE ME
BACK...GIVE
ME BACK
MY BABY...



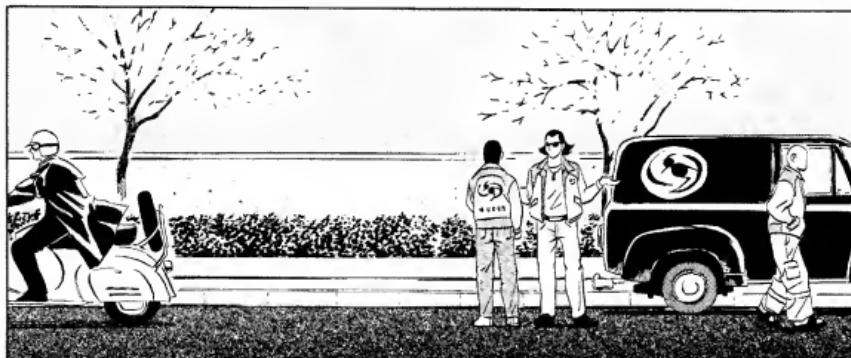
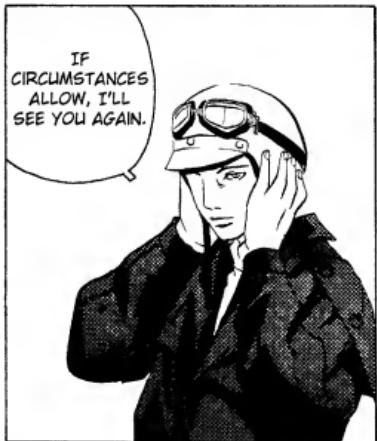






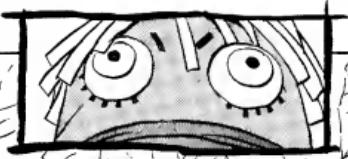






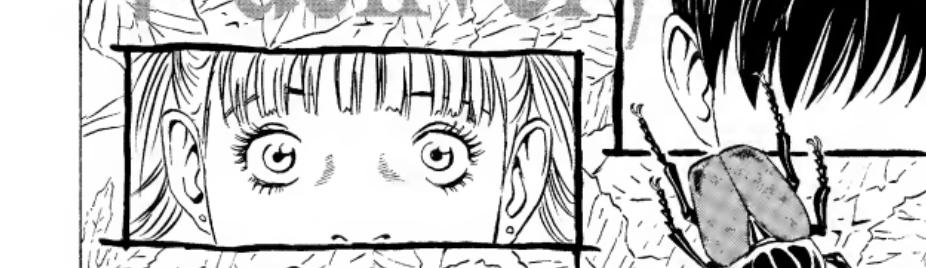


3rd delivery: the look I had 'till yesterday—the end

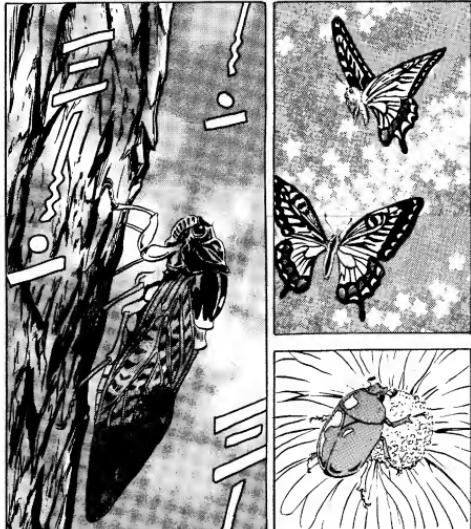


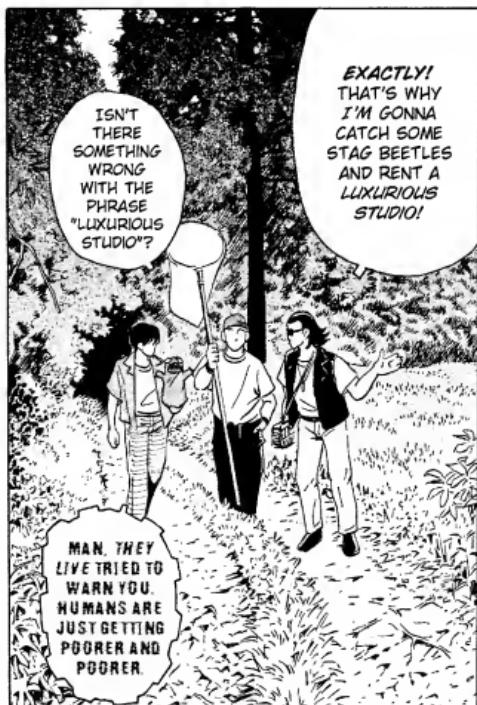
4th day

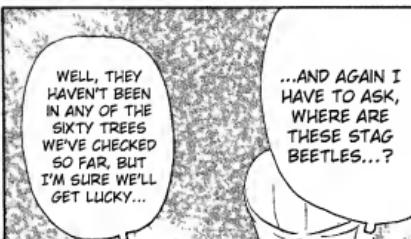
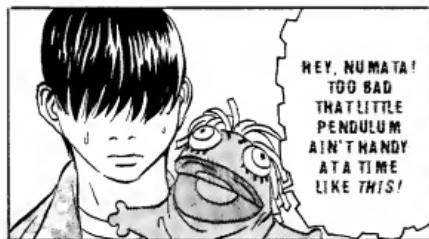
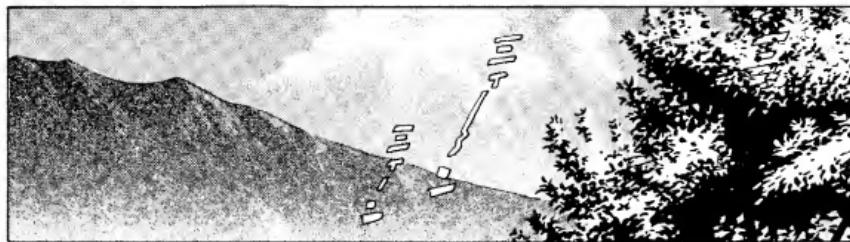
ささやかな欲望

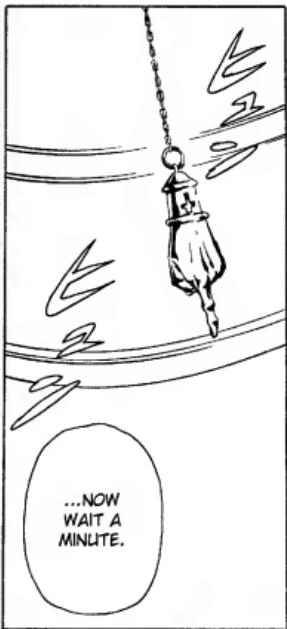
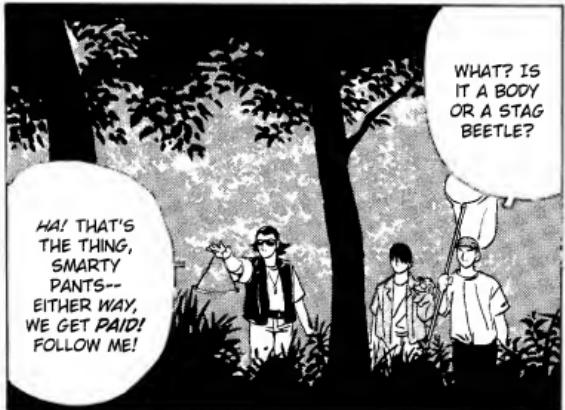


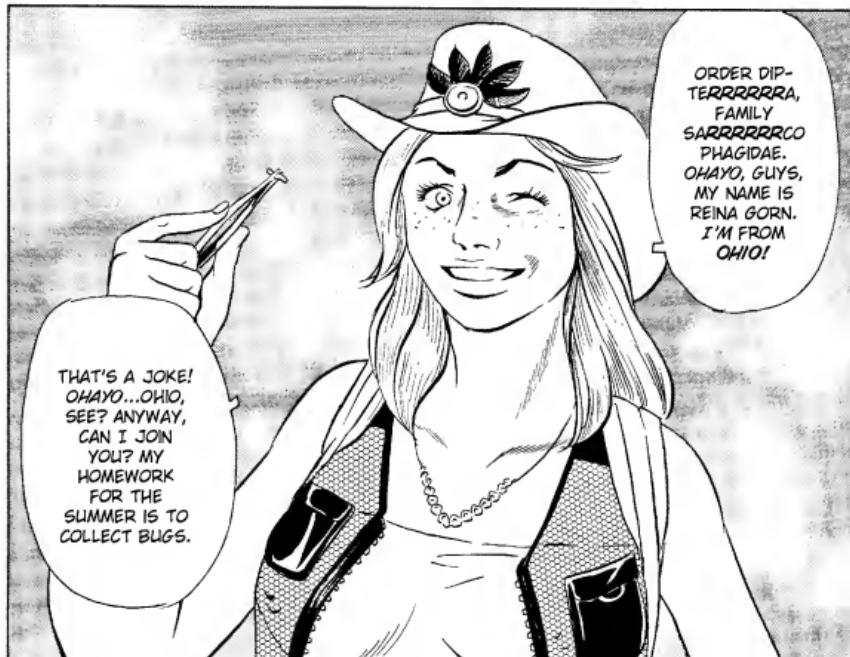
humble desires

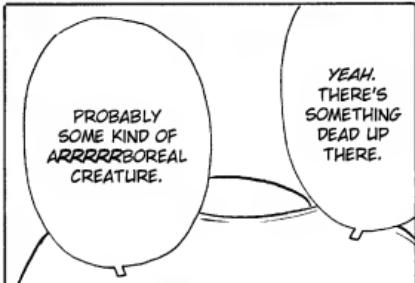
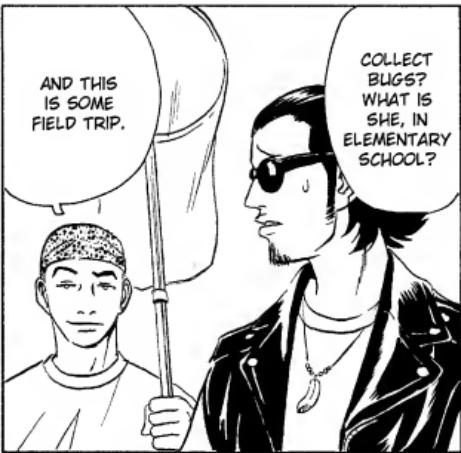








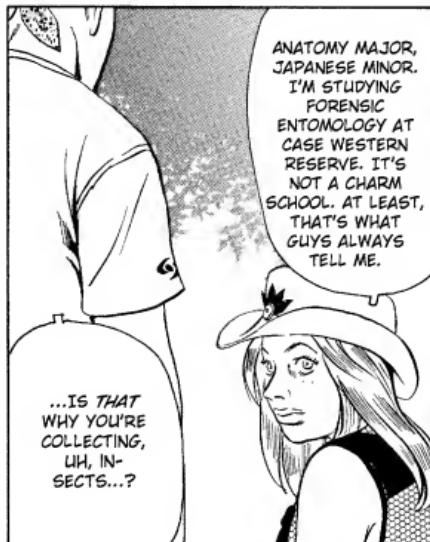


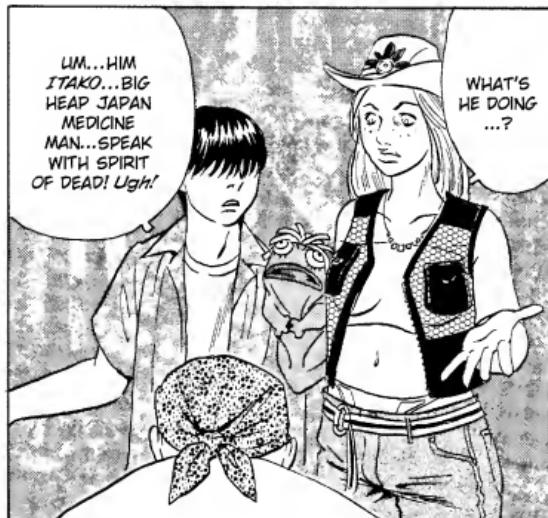


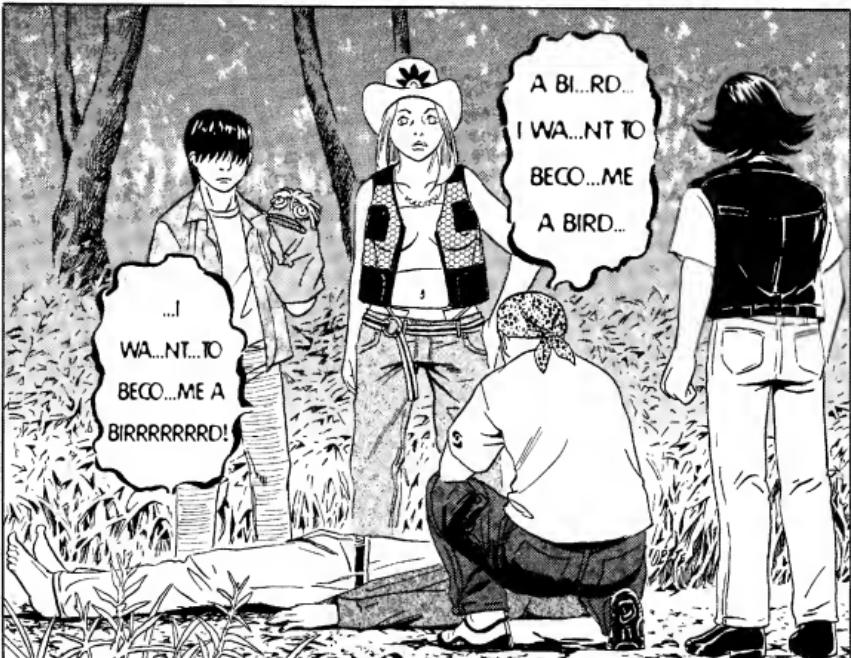
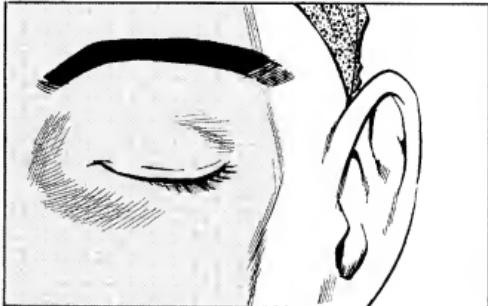


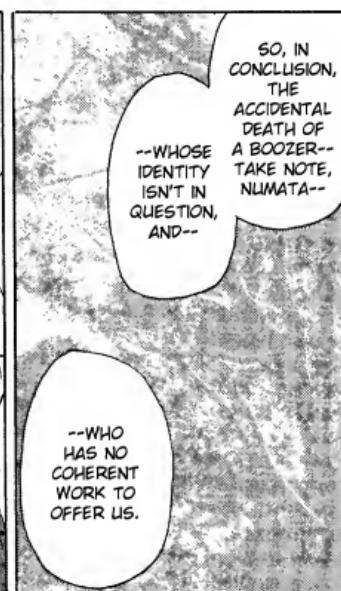
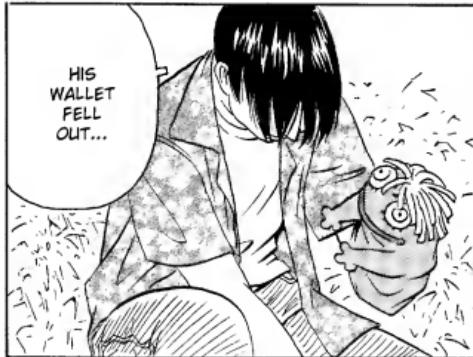




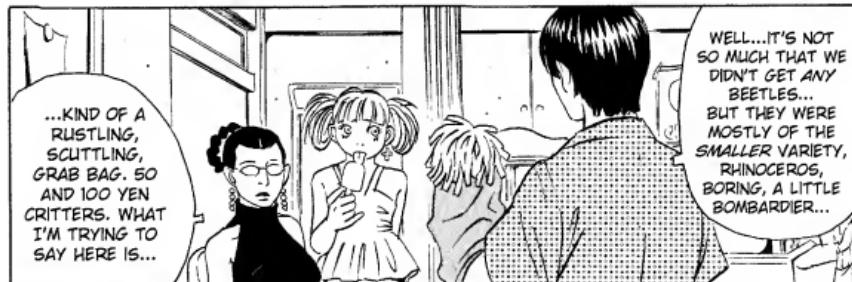




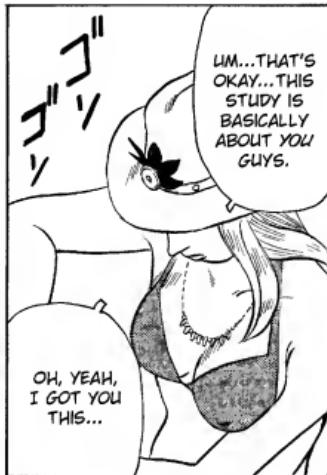
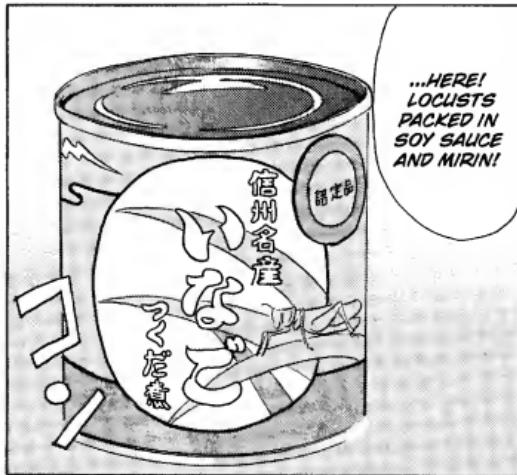




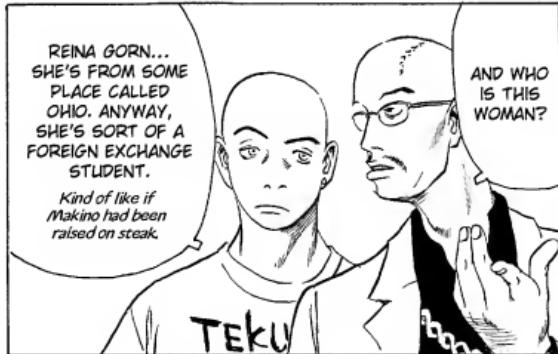


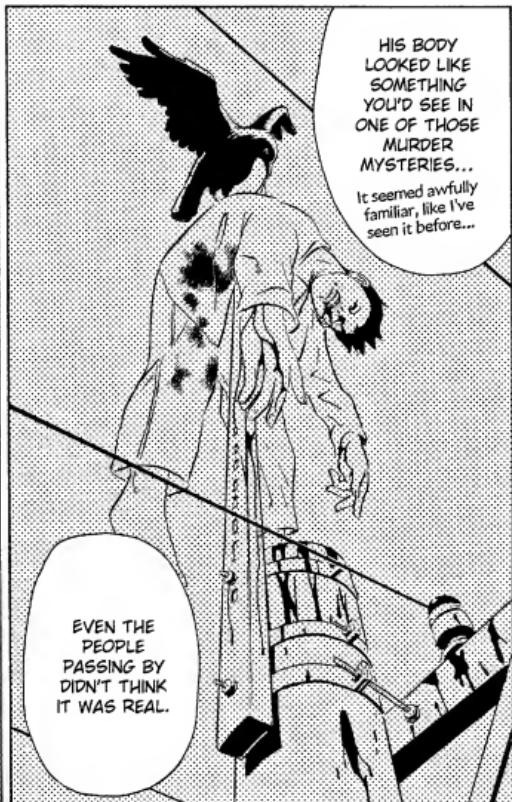


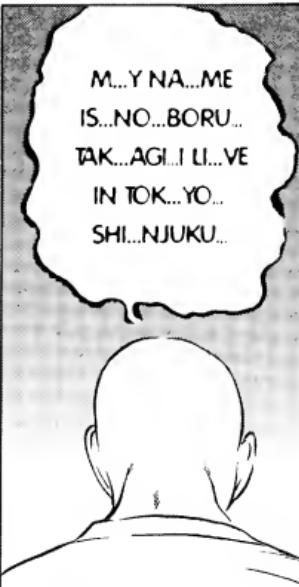
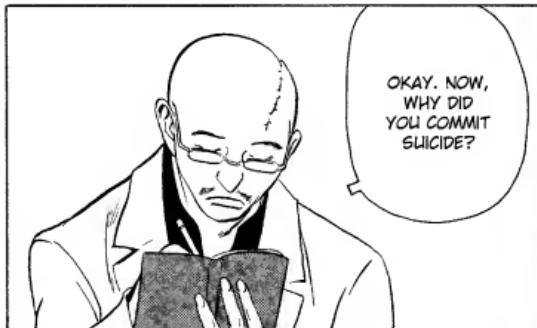


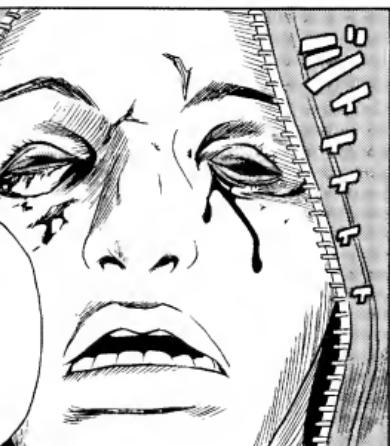


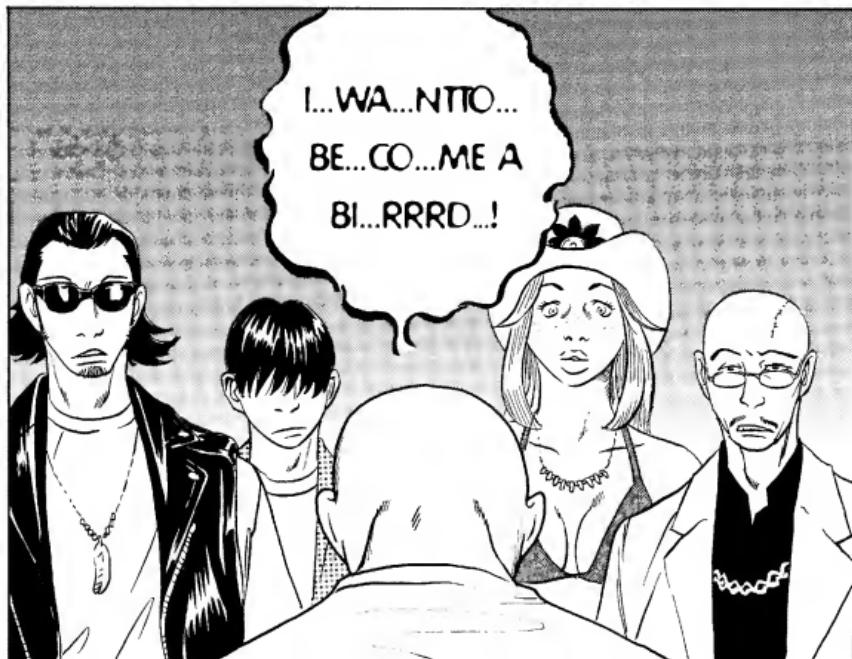


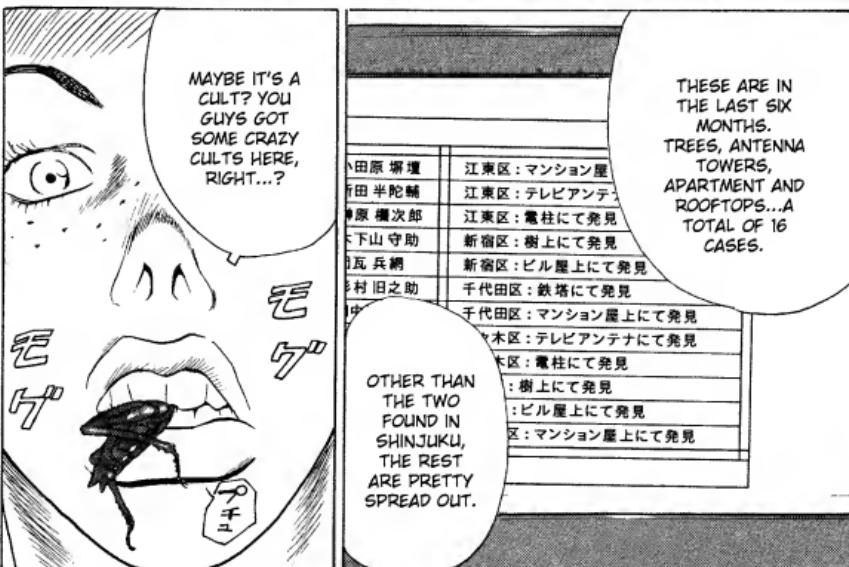
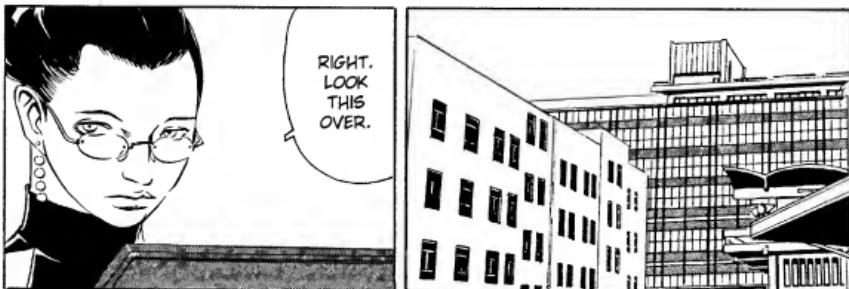
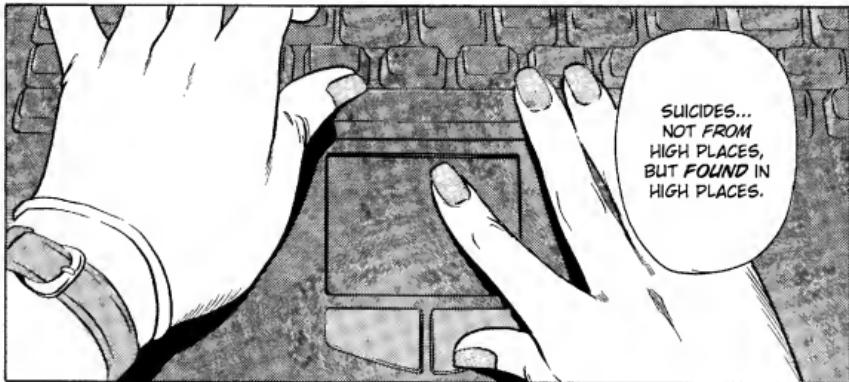


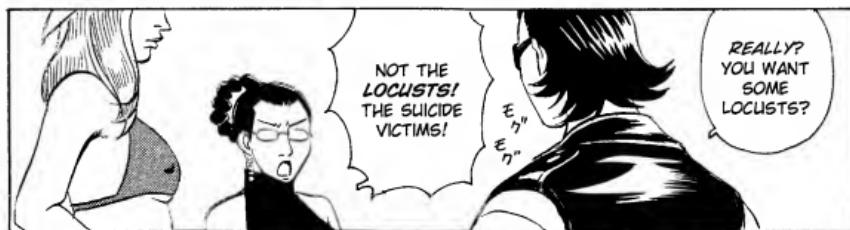
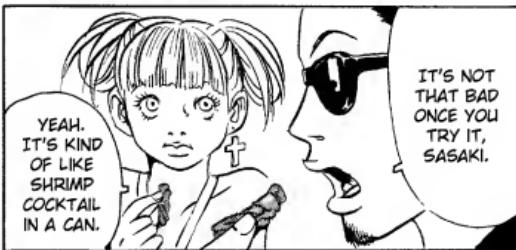


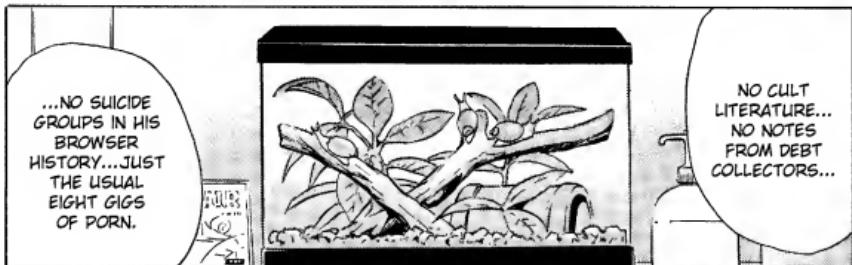


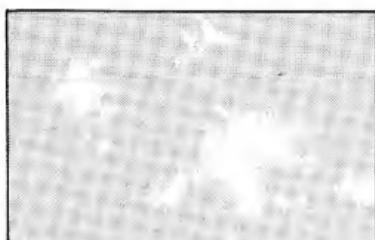














WELL...THIS IS
A COUNTRY
WHERE PEOPLE
ARE WILLING
TO PAY TENS
OF THOUSANDS
FOR A STAG
BEETLE.

IT WAS
PROBABLY
SMUGGLED IN.
COLLECTORS PAY
A HIGH PRICE
FOR THESE,
ESPECIALLY
WHEN THEY'RE
OUTLAWED,
Y'KNOW.

you should
have seen the
dirty looks they
gave me at
customs when
I whipped
out my bug
collection!

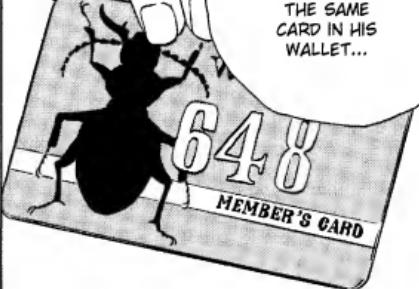
...WE MAY BE
GETTING
SOMEWHERE
AT LAST.

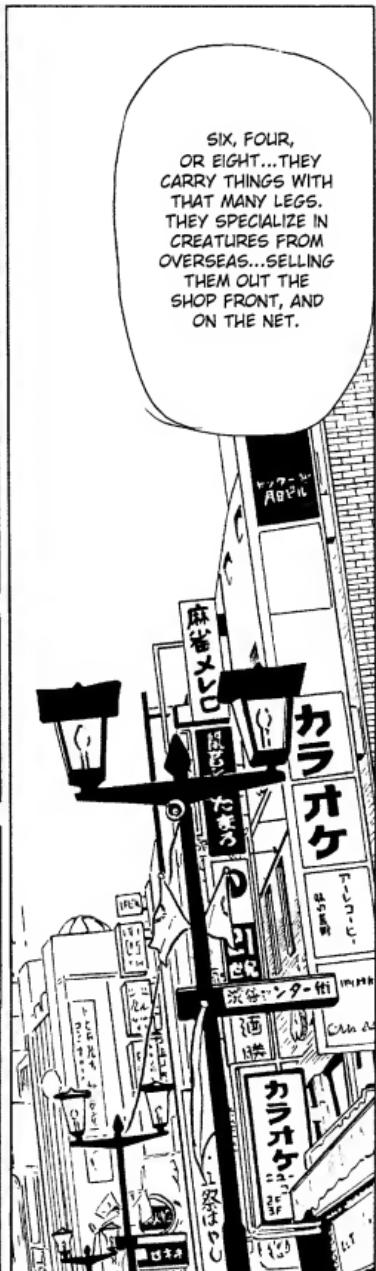
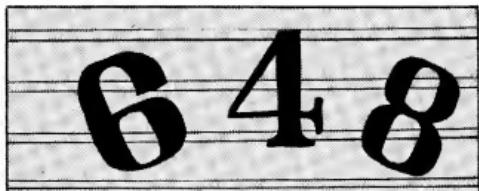
WHAT'S
THE
MATTER,
YATA?

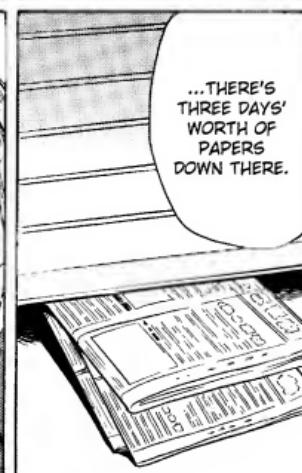
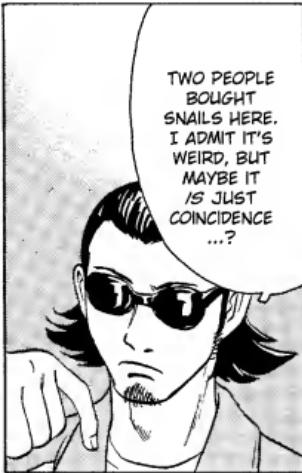
AH!

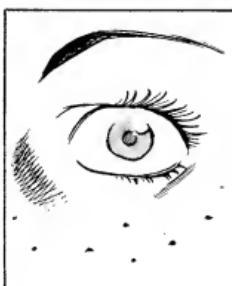
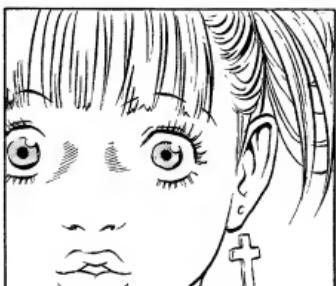
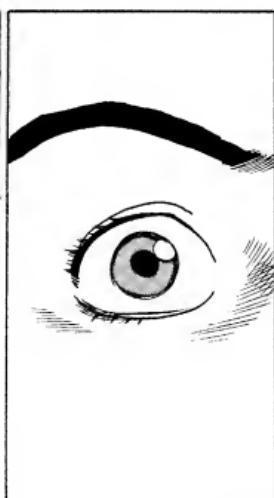


THE GUY WE
FOUND IN THE
WOODS HAD
THE SAME
CARD IN HIS
WALLET...

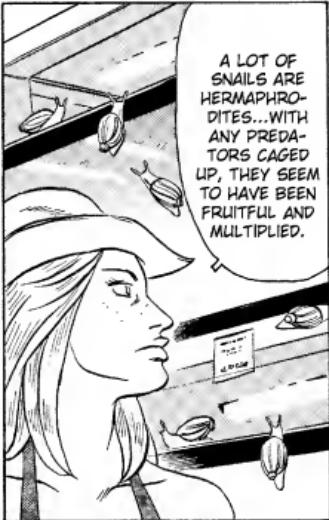


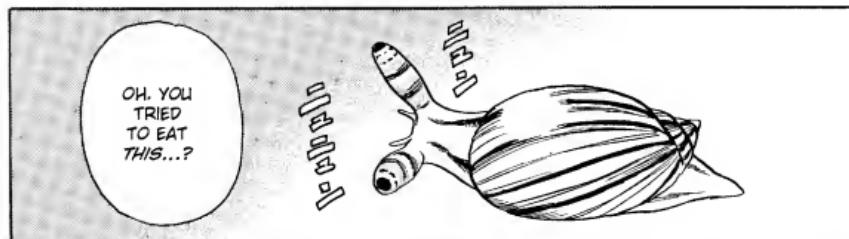






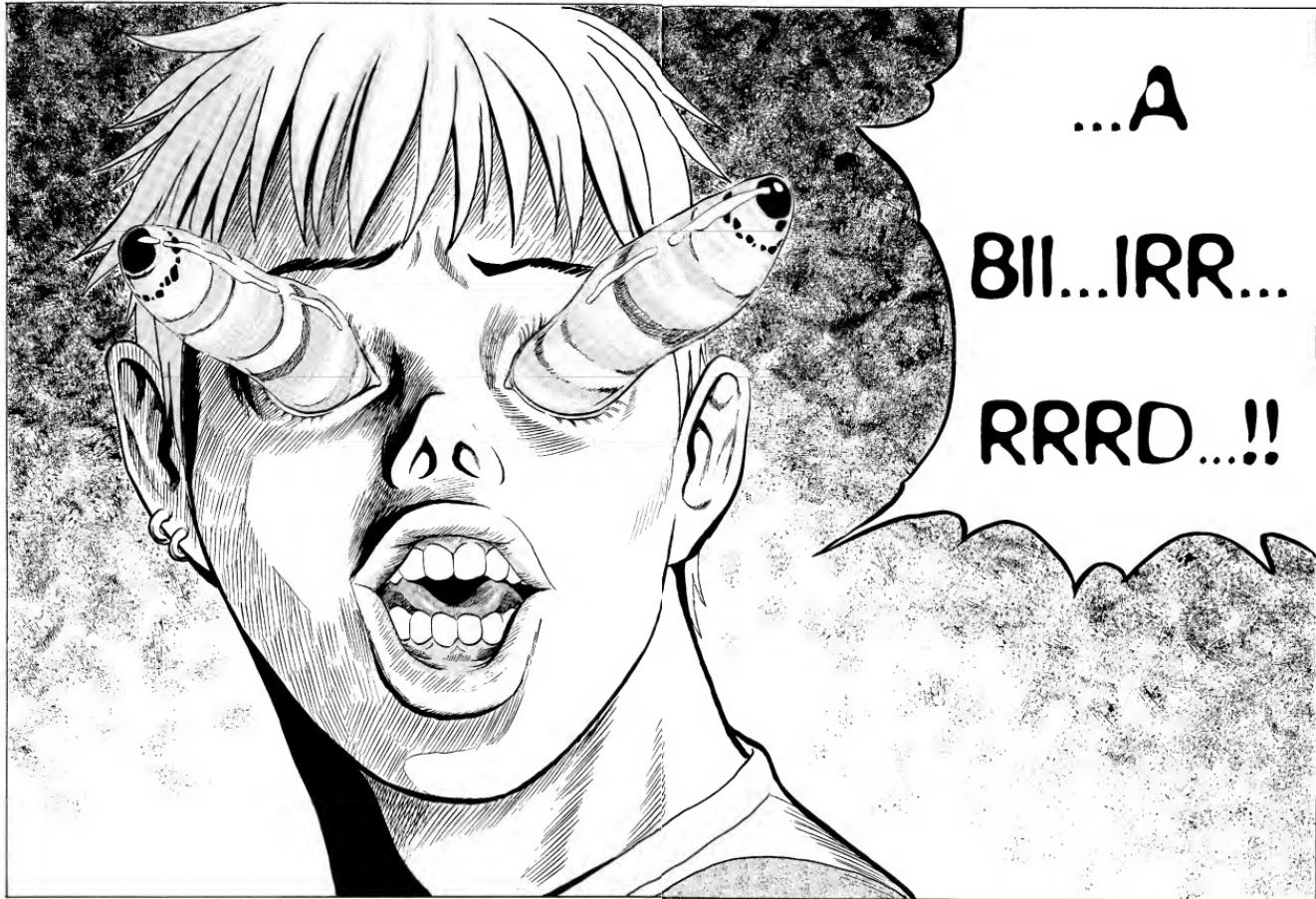




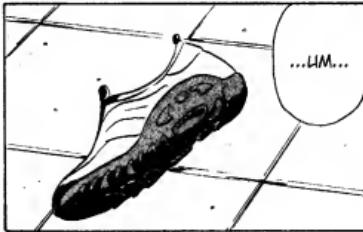


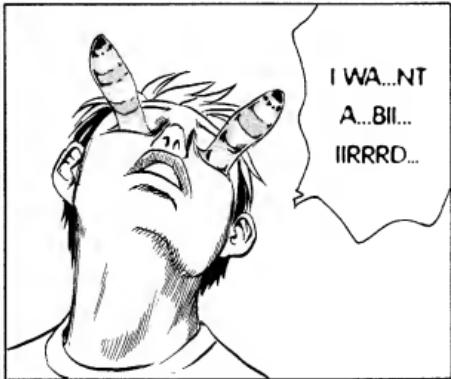




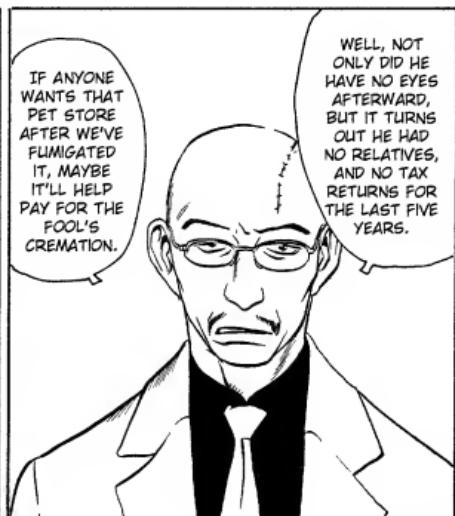
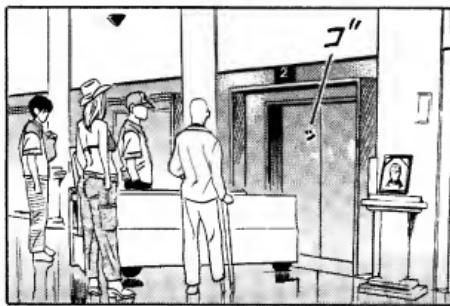


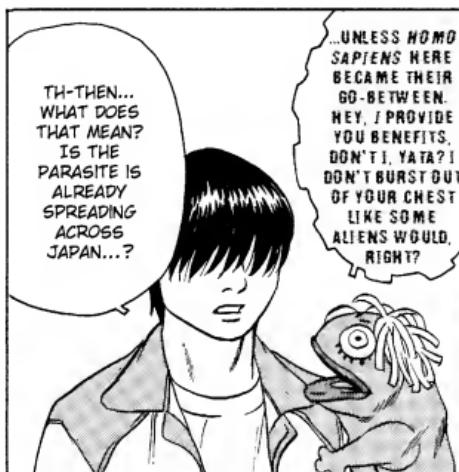
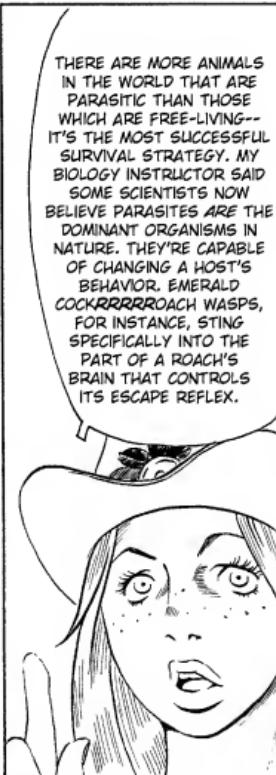
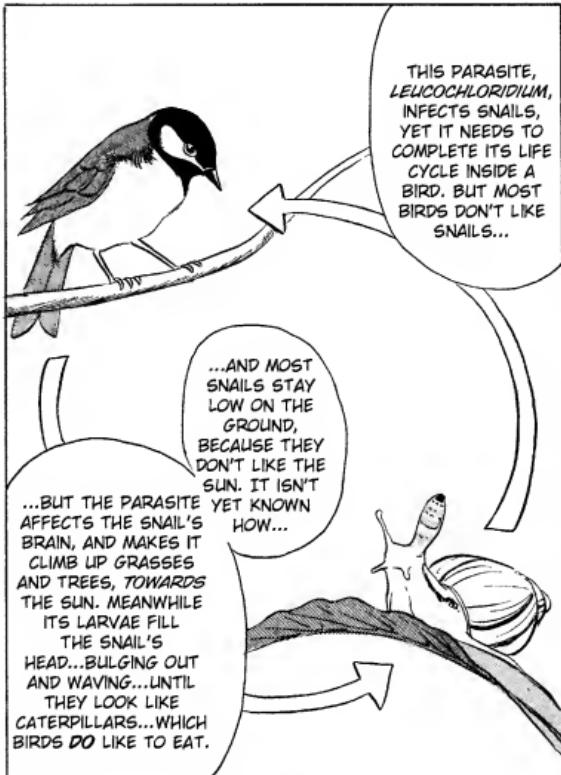














the KUROSAGI corpse delivery service

黒鶴死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer HEIDI FAINZA

editorial assistant RACHEL MILLER

art director LIA RIBACCHI

publisher MIKE RICHARDSON

English-language version

produced by Dark Horse Comics

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON *KUROSAGI* VOL. 4 BY TOSHI FUMI YOSHIDA
introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga-style adaptation of the anime film. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first; although the Japanese did invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsuh*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact *Pinyin* was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of

other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance

that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now known simply as *kana*. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new *kana* had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 *kana*, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 *kana* is written two different ways depending on their intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using *kana*.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate *kana* for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), except for "n," there are no separate *kana* for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, *kana* work by grouping together consonants with vowels: for example, there are five *kana* for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next

set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 4 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person’s body) hiragana are used instead. In *Kurosagi* Vol. 4 you can see one of several examples on page 103, when Nunokusa screams with a “WAAA” sound, which in hiragana style is written わあああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ワアアア.

To see how to use this glossary, take an example from page 4: “4.2 FX: ZA—sound of a board being pressed down on grass.” 4.2 means the FX is the one on page 4, in panel 2. ZA is the sound these kana—**ナツ**—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is

also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many instances of “short sounds” in *Kurosagi* Vol. 4 is to be found in the example from 4.2 given above: ZA. Note the small ツ mark it has at the end. This ordinarily represents the sound “tsu,” but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why the sound is written as ZA and not ZATSU—you don’t “pronounce” the TSU in such cases. Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds”—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 66.1’s GOGOGO. Another is with an extended line, as in 42.1’s BIII. Still another is by simply repeating a vowel several times, as in 75.1’s KIIIIIN. You will note that 42.1 has both the “tsu” and an ellipsis at its end, suggesting an elongated sound that’s suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even neces-

sarily represent literal sounds; for example 39.5 FX: KIRA—in manga this is the figurative “sound” of a gleam of light, in this case off Sasaki’s glasses (anyone who’s been around manga or anime a while recognizes this particular example as a classic—usually accompanied by the hand pushing up to adjust the specs, it suggests the character with glasses has just scored a point). Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as *ah*, “I” as *eee*, “U” as *ooh*, “E” as *eh*, and “O” as *oh*.

- 2.1 Once again, the chapter titles in *Kurosagi* are those of old Japanese pop songs—in this case of Vol. 4, all by Momoe Yamaguchi, an idol who had her debut in 1972 and retired in 1980.
- 4.2 **FX: ZA**—sound of a board being pressed down on grass
- 4.3 **FX: ZA**—sound of a board being pressed down on grass
- 5.3 The editor and translator’s generation mostly knows the Mandelbrot Set from its 1.) ubiquitous appearance

on the walls of late ‘80s computer labs, and 2.) ubiquitous appearance on the ads of early ‘90s dance parties. By the way, those “energy drinks” around now were marketed unsuccessfully as “smart drinks” fifteen years ago, which makes you think about the power of words.

6.1

Note that in Japan, a crop circle is called a *misuterii saakuru*; i.e., the English words “mystery circle.” The early ‘90s were also associated with something of a crop circle craze, and even though the methods by which they can be made are shown here, some enthusiasts of the paranormal took them somehow as evidence of alien visitation, an idea on which local farmers did in fact cash in, sometimes earning much more charging tourists to see the circles than they could have selling the crop itself. Carl Sagan discussed the phenomenon in *The Demon-Haunted World*, noting that so much of the traditional “evidence” put forth for alien visitation are things, however complex or mysterious-appearing, that human beings can do themselves.

9.1

FX/balloon: KIN—sound of metal tip on cane clinking on floor

9.2

Readers of Dark Horse’s manga *Club 9* will be aware that Japan has plenty of hicks and rubes, and that not everybody in Japan is a fifteen-year-old girl going to high school in Shibuya, who’s secretly the princess of a mysterious kingdom/clumsy but good-hearted/one of several females vying for a boy’s affection/running an escort agency/etc.

10.1.1 **FX/balloon: PIRURURU** **PIRURURU**—phone ringing

10.1.2 FX/balloon: KACHA—picking up phone

11.4 Yes, they have the 4-H in Japan. Japan already has the most aged population on Earth (it is estimated 40% of the population will be over 65 by the middle of this century, suggesting the *moé* phenomenon is a society's attempt to cup its sweaty palms around an ever-diminishing flame), and such demographics are even more evident in small towns and villages, as younger people who leave in search of opportunity rarely return. Attempts to drum up the local economy by promoting a theme to tourists are not uncommon. This sort of thing, of course, also happens in the United States—the mountain town of Leavenworth, WA successfully went Bavarian in the 1960s—Gothic lettering on the signs, edelweiss, lederhosen—the whole *verdammtneun*.

12.3 In this particular case, *Oryzias latipes*, the ricefish known in Japanese as *medaka*. Only about 4cm long, they are commonly found in rice fields in Asia—hence their name.

13.2 *Manju* are buns made with sweet bean paste, and are a ubiquitous Japanese snack. If you will observe closely, you will note the tiny flying saucer stamped on these, evidently qualifying them as “UFO-*Manju*.”

15.4 **FX: TSUN TSUN**—poke poke

15.5 In the original Japanese, Makino said “... as Kussie, Hibagon, and Tsuchinoko,” all referring to *cryptids*, or animals which exist in legend or folklore (to which there might possibly be some truth). The Japanese also use the term UMA (“Unidentified Mysterious Animal,” which was a show of the same name on Japan’s NTV network). “Kussie,” an obvious variation on “Nessie” (nickname of the Loch Ness Monster), is likewise said to live in Lake Kussharo in eastern Hokkaido. Some believe it is the giant snake spoken of in the legends of the Ainu, Japan’s indigenous people. “Hibagon” is another: an ape-like man said to have been spotted in the region of Mount Hiba in Hiroshima Prefecture. Tsuchinoko are popular creatures in Japanese mythology and pop culture; although often described as “snakes” a foot or two long, they’re conceived of as rather thick, like a banana slug.

18.6 **FX: KATA KATA KATATA KATA**—mummy rattling

19.1 **FX: BA**—fingers spreading

19.2.1 **FX/right: MISHI MISHI**—sound of dry bones creaking

19.2.2 **FX/left: POKI**—small snapping sound

20.3 **FX/balloon: KUWA**—sitting up suddenly

20.4 **FX: SHU**—leaping sound

20.5 **FX/balloon: GASHAAN**—crashing window

22.5 **FX/balloon: KIRA**—something glinting in the sky

23.5 You are going to have to take the editor’s word for it that everything Yata said in this panel was untrue.

24.3 **FX/balloon: GACHA**—door opening

25.5 The editor still has a distinct memory of his Russian teacher, Mrs. Knirck, saying “ess ess ess errrrrrrrrrr.” This was back in the Andropov era, so studying it still had that hardcore, spy-thriller vibe. Not that life in the Soviet Union was portrayed as glamorous by any means; the textbook featured conversation practice between a “Yuri” and “Alexei,” whose dialogues revealed their two choices in life were to watch the *futbol* teams *Spartak* and *Dynamo* play on their *Televizor*, or to listen to some *kulturny jazz* on the radio.

26.1 The Soviet Union, in a sort of kick-'em-when-they're-down gesture, declared war on Japan two days after the dropping of the atomic bomb on Hiroshima, seizing four of the Kurile Islands north of Hokkaido that had been previously regarded as Japanese territory; they are held by Russia to this day and remain a strain in the relationship between the two nations. There is considerable reason to believe that if the war had gone on for only a few more weeks, the USSR would have invaded Hokkaido as well, leaving Japan to be divided much as the fate which befell Korea (such a scenario is alluded to in Makoto Shinkai's 2004 anime *The Place Promised in Our Early Days*).

26.5 The comparison was first made by Patrick Macias, editor of the much talked-about new magazine *Otaku USA* (otakuusamagazine.com).

28.5 **FX: DON**—putting down boom box

28.6 Real name Kiyoto Nagai; the tragic '50s crooner borrowed his first (stage) name from Frank Sinatra.

30.2 **FX: BURU BURU**—puppet trembling

31.6 **FX/balloon: GOKU**—swallowing sound

33.1 **FX: GOTOTO GOTOTO**—sound of bus rattling as it pulls away

33.3 **FX/balloon: BURORORORO**—sound of bus driving away

34.1 **FX: KATA**—CD case being put down

34.3 **FX/balloon: KAPA**—opening laptop

34.4 **FX/balloon: KACHI**—plugging in outlet

35.1 Seti@home is a real project with over five million participants worldwide, and you can download the program and get involved by going to <http://setiathome.berkeley.edu/>. The stuff about dead idols is just Sasaki. Probably.

35.6 **FX/balloon: KAKO**—hitting return key

36.4 **FX: KOTO**—putting down microphone

36.5 **FX: CHII**—CD-ROM closing

38.2 **FX: CHUII KO KO**—sound of drive accessing data

38.4 **FX: PON**—computer beep

38.7 **FX: KAPA**—puppet's mouth opening

39.3 **FX: POON**—computer beep

39.5 **FX: KIRA**—glint of light on glasses

41.4.1 **FX/monkey: OOKIKI**—monkey sounds

41.4.2 **FX/monkey: UO . . . KIKI**—monkey sounds

42.1.1 **FX/balloon: BIII**—alarm sound

42.1.2 FX/balloon: BIII—alarm sound

42.1.3 FX/balloon: BIII—alarm sound

42.2.1 FX/Monkey: KIII—panicked monkey sound

42.2.2 FX/Monkey: GYAA—monkey scream

42.2.3 FX/Monkey: KII—more monkey sounds

46.2 FX: GOBA—rockets firing

47.1 FX: GOGOGOGO—sound of space shuttle lifting off

48.2 This is a bit of an exaggeration; a space shuttle mission generally costs no more than nine hundred million dollars. This story originally appeared in *Shonen Ace* magazine in June of 2004, during the two-and-a-half years between the loss of the shuttle *Columbia* and America's return to space with the launch of the *Discovery* on July 26, 2005. *Discovery*'s crew in fact included a guest Japanese astronaut, engineer Soichi Noguchi, who conducted three spacewalks during the mission.

48.5 FX/balloon: KIN—metal cane tip hitting floor

50.2 The Arecibo Radio Telescope, from which the information processed through *Seti@home* is received, was prominently featured in the 1997 film *Contact*, based on the novel by Carl Sagan. In 1974, Sagan was involved in the first known deliberate attempt to send a signal from Earth to any alien civilizations which might be listening, transmitting from Arecibo an encoded image containing such information as the formula of the DNA molecule and the makeup of our solar system. In 2001, an ostensible "reply" in the form of a crop circle image appeared in the fields outside Chilbolton Observatory in England, neatly wrapping up the themes of this chapter.

52.1 FX: CHAN CHANCHA CHA CHAKA—jingle playing

59.3 The crew is headed for Tokyo Big Sight, nickname of the Tokyo International Exhibition Center, and home to among other things of the world's largest comics fan convention, Comic Market, which draws well over 350,000 attendees not once, but twice a year (compare to the annual San Diego Comic-Con, whose attendance in 2006 was 125,000).

61.1 "Mysteries of the Corpse" is inspired by the actual "Mysteries of the Human Body" exhibit that began in Tokyo in September of 2004 (although in Rafael Vinoly's magnificent downtown Tokyo International Forum rather than at Tokyo Big Sight). North American readers may have seen one of the "Body Worlds" traveling exhibitions using a similar process to display "plastinated" corpses (in fact the exhibit is currently on display just a few miles away in Portland as the editor types this . . . in the dead of night . . .), either in person, or through their appearance in the Miami museum scene of *Casino Royale*. The official website of "Body Worlds" is www.bodyworlds.com/en.html.

61.2 FX: HYUN HYUN—sound of pendulum

61.5 FX: SU—reaching out to touch

61.6 The dialogue here—as it will be several times in this chapter—is a phonetic rendering of Mandarin Chinese.

62.2 **FX: SU**—touching another display

62.5 Although this type of preservation is generally known as *plastination*, the “Mysteries of the Human Body” exhibit seems to have in fact preferred the term *plastomic* (the “-tomic” in this case referring to cutting or dissection), perhaps because the exhibit was seen in competition to “Body Worlds.”

63.2 **FX: KO**—footstep

65.2 **FX: SU**—touching head

65.3 **FX: PA**—lifting hand off

65.6 Usually in *Kurosagi* this exclamation is rendered in English as “Huh?” and while Makino is in fact a “Huh?” sort of person, the original Japanese is pronounced “Eh?” and is ultimately much cuter, especially in a drawn-out phrase such as *eeeeeeeeee?!* *sugoi na!!!* (“Huhhhhhhhh? That’s so cool!”)

66.1 **FX: GOGOGO**—car moving

66.2 **FX: GOTON GATA**—sound rattling inside the car

68.3 It’s somewhat unusual in a manga to have a character portrayed as fluent in foreign languages as a responsibility of their job (rather than because of travel abroad or mixed parentage) and is perhaps a healthy sign of a more cosmopolitan attitude toward being Japanese.

68.5 **FX: SU**—touching head

69.2 The text here—as will be several times in this chapter—is hanzi, i.e., written Chinese.

72.1 The real-life inventor of the plastination process is a German anatomist named Dr. Gunther von Hagens, who, between his movie-scientist name, habitual black fedora and suit, penchant for theater (in 2002 he conducted the first public autopsy in England since the days of Charles Dickens), and family background (his father was in the Nazi SS) is hardly less dramatic, if less sinister than the fictional Takashi Nunokusa. Von Hagens does in fact run a plastination center in Northeastern China, in the city of Dalian, and the German magazine *Der Spiegel* has accused him of using the bodies of executed prisoners, although not necessarily for those on display in “Body Worlds.”

75.1 **FX: KIIIIIN**—sound of a jet plane

77.2 A photograph of the actual site can be seen at www.h5.dion.ne.jp/~nkusu/asiaphoto/china/photopage/haerbin6.html. This is also the first time the editor has ever seen Unit 731 mentioned in a manga. The humans experimented on here were euphemistically referred to as *maruta*, or “logs,” supposedly due to the cover story that the camp was a “lumber mill.” Infected fleas bred by Unit 731 (and other Japanese biological warfare units) were deliberately released over Chinese cities to spread bubonic plague. Testimonies from two of the Japanese doctors involved can be found in the much-recommended *Japan at War: An Oral History*, by Haruko and Theodore Cook. “I am a war criminal because of the things I actually did. Not in theory,” said one, whereas the other recalled of a nurse in the unit bearing

a lethal syringe, "She was even prouder than me. She giggled. The demon's face is not a fearful face. It's a face wreathed in smiles."

79.1 The Yasukuni Shrine, which is treated as the Japanese national war memorial (somewhat analogous to Arlington National Cemetery, although Yasukuni is privately funded) enshrines the spirits of those WWII leaders convicted as war criminals, as well as millions of ordinary soldiers. Moreover the attached Yasukuni museum describes Japan as being "forced into conflict," its motives being "the independence and peace of the nation and for the prosperity of all of Asia." Although millions of Chinese died in the 1930s and 40s due to the Japanese desire for an empire in Asia (which was in fact officially described as the "Co-Prosperity Sphere") the editor cannot help but regard such modern-day protests with *some* dubiousness, owing to the fact in the decades since the war millions more Chinese have been murdered by their own government, which has remained authoritarian, whereas Japan's has achieved democracy.

80.2 **FX: CHIN**—hanging up sound

81.5 **FX/balloon: SHA**—sound of a curtain being closed

81.6.1 **FX/balloon: FUN FUN FUFUN FUN FUN**—happy humming

81.6.2 **FX: SUTO**—sound of the skirt hitting floor

82.1 Between Kenji Tsuruta's *Spirit of*

Wonder and Hiroaki Samura's *Ohikkoshi*, we seem to have a thing here at Dark Horse for manga involving Chinese dresses, or *cheongsam* as they're sometimes called (from the Cantonese term, which technically refers both to male and female versions of the outfit). If I may quote Ian Fleming, "The high, rather stiff collar of the cheongsam gives authority and poise to the head and shoulders, and the flirtatious slits from the hem of the dress upwards, as high as the beauty of the leg will allow, demonstrate that the sex appeal of the inside of a woman's knee has apparently never occurred to Dior or Balmain."

82.2 **FX/balloon: PU**—sound of a knife piercing curtain

82.3 **FX: TSUUU**—sound of knife slicing curtain

82.4 **FX: SU**—curtain being pushed aside

83.2 **FX/Kuro: MOGU MOGU**—chewing sound

83.3 **FX: KARAN KAN**—sound of dropped chopsticks clinking on bowl

83.5 **FX: SHA**—sound of a curtain being moved aside

84.2 **FX/balloon: GASHAN**—sound of breaking glass

84.6 **FX/balloon: SA**—sound of a knife being put to throat

84.7 **FX/balloon: KOKI KOKI**—cracking knuckles

85.1 **FX/Makino: MOGA MOGO AGA**—trying to talk through covered mouth

86.1.1 **FX/black: GOGOGOTO**
GOTOTON—sound of truck going down dirt road

86.1.2 **FX/balloon: BASHA**—sound of tires hitting puddle

86.3 **FX: MUSUU**—sound of Kuro frowning

86.4 **FX: GOGOGO**—sound of the truck

87.3 **FX/balloon: KII**—sound of brakes

87.5 **FX: KO**—footstep

90.5 The hideous punchline is that most of the members of Unit 731, including Dr. Shiro Ishii, did escape prosecution or judgment—not thanks to the sinister Russians or Chinese, but the good old U.S. of A., whose occupation authorities in Japan granted them immunity in exchange for their data. The reasoning at the time was that this expertise was better in American hands than Soviet, a case not unlike those Nazi V-2 rocket scientists brought into the U.S. space program (the V-2 had in fact been built with concentration camp labor; far more people died constructing the rockets than were actually killed by the rocket attacks themselves). The immunity—indeed secrecy—given to the affair by the U.S. in the 1940s had the collateral effect of allowing many in Japan sixty years later to deny their biological warfare program ever happened. The first Japanese expose of Unit 731 was, however, was *The Devil's Gluttony* by Seiichi Morimura, a series of articles collected in book form in 1983 by Kadokawa, who is of course the original publisher of this manga.

91.1 **FX: JYARI**—sound of gravel moving underfoot

91.3 **FX/balloon: GAKOON**—metal door slamming shut

92.1 **FX: PARA**—rope falling off

93.3 Nunokusa is referring to Raimondo de Sangro VII (1710–1771) Prince of Sansevero, known for his macabre experiments and inventions. You can see the “marvelous achievements” on the museum’s official site at www.museosansevero.it/eng/sperimentazioni.htm

94.1 **FX: KYU**—pulling on rubber gloves

94.2 **FX: PU**—needle piercing skin

94.3 **FX: TSUU**—sound of blood traveling down tube

94.5 **FX: BAN**—firmly pressing hand onto head

96.2.1 **FX/balloon: PIKU**—eyelid twitching

96.2.2 **FX/balloon: PIKU**—eyelid twitching

96.3 **FX/balloon: PAKA**—eyelid popping open

97.1.1 **FX/balloon: KATA**—rattle

97.1.2 **FX/balloon: KATA**—rattle

97.2.1 **FX/balloon: GATA**—sound of something moving inside box

97.2.2 **FX/balloon: GOTO**—sound of something moving inside box

97.2.3 **FX/balloon: BAN**—sound of something hitting inside the box

97.3 **FX: BAKO**—sound of lid popping open

97.6 **FX: BATAN**—door closing

98.2 **FX: PAN PAPAAN**—gunshots

98.3 **FX: GOTO**—picking up gun

98.5 **FX: KII**—door creaking open

99.3 **FX: YURA YURARI**—wobbly movement sound

99.5 **FX: KURU**—sound of figure turning

100-101.2 **FX: PETA PETA**—sound of bare feet on tile

102.1 **FX: PAAN PAN PAAN**—gunshots

102.2.1 **FX/balloon: PAKI**—sound of plastic breaking

102.2.2 **FX/balloon: PAKA**—sound of plastic cracking open

102.3 **FX: GIRO**—glare

103.1 **FX: WAAAAA**—scream

104.1 **FX: BAKAAN**—lock being kicked open

104.4 **FX: YURA YURARI**—wobbly movement

106.3 **FX/balloon: BOWU**—sound of a fire catching

106.4.1 **FX/balloon: PAKI**—cracking sound

106.4.2 **FX/balloon: BACHI**—crackling sound

106.5 **FX: DOSA**—thud

108.3 **FX: PACHIN**—clapping hand in prayer

110.4 Note that nowhere in this story is the actual gender of the baby given, so the translator has chosen to avoid personal pronouns.

112.2 Risa Wataya was 19 when she won Japan's top literary award, the Akutagawa Prize, in 2004, for her short novel *Keritai Senaka* ("A Backside I Want to Kick"), which

has reportedly sold over one million copies since. The current governor of Tokyo, Shintaro Ishihara, who remarked last year "I hate Mickey Mouse—he has nothing like the unique sensibility that Japanese animation has" himself won the Akutagawa Prize as a young novelist fifty years before.

111.3.1 **FX: HAA**—panting

111.3.2 **FX: HAA**—panting

113.3 *Hanami* is literally "flower viewing" (it is also, of course, the name of the Japanese heroine of Dark Horse's *manhwa*—Korean graphic novel—*Hanami: International Love Story*). If you haven't bought it yet, the editor will smoke a *Gitanes Filtre* while you go out and do so. Michael Gombos, DH's Director of Asian Licensing, bought me a pack of them on his latest trip to Japan, because they're the brand that Lupin III smokes. Don't ask me how he knew that. Anyway, there was a time when I was trying out all the cigarettes in my favorite anime, and everybody in *Lupin III* smokes, except for Goemon. When I was a kid, I thought Lupin was passing Zenigata a joint in that scene in *The Castle of Cagliostro* where they're trapped together in the dungeon, but looking again, what I took to be a roach clip was likely just a *Gitanes* butt with a wire poked through it. Are you back yet? Okay, now that you have Vol. 1 of *Hanami*, you'll notice both the front and back covers show the most famous form of Japanese flower viewing, namely, watching cherry blossoms in the spring. This is traditionally done by

laying out a blanket in the park (if a company party, a low-ranking employee may be sent out to claim a prime space ahead of time, even if that means in the dead of night) and regarding the flowers whilst imbibing food and drink, especially drink. There are those ladies and gentlemen of leisure who even make this a month-long party, by starting in the south of Japan early in the season and moving gradually northward each day, following the flowers in full bloom.

113.5 Saigoyama Park was the original site of the residence of Judo Saigo (1843–1902), an influential politician of the Meiji Period.

114.4 **FX: ZUPIPIPI**—sipping beer from a can

115.1 **FX: KARAN KARARAN**—empty cans getting kicked

115.5 **FX: YURARI**—pendulum starting to waver

116.2 **FX: TA**—footstep

117.3 **FX: BASA**—pulling up plastic sheet

118.2 **FX/balloon: POTO**—key landing on ground

120.2 **FX: HYUN HYUN HYUN**—sound of the pendulum swinging

122.2 **FX: HYUN HYUN**—pendulum swinging

123.2 **FX: KASHAN**—sound of the locker being unlocked

123.3 **FX: KII**—locker creaking open

123.4 **FX/balloon: PORO**—sound of something starting to fall out

123.5.1 **FX: KOON**—sound of the rattle bouncing on tile

123.5.2 **FX/balloon: PORON**—rattle noise

123.5.3 **FX/balloon: KORON**—rattle noise

123.7.1 **FX/balloon: KARAN**—rattle noise

123.7.2 **FX/balloon: KORON**—rattle noise

124.3 **FX: ZUSHIRI**—sound denoting heaviness of the bag

125.2.1 **FX/balloon: KASHA**—camera shutter click

125.2.2 **FX/balloon: KASHA**—camera shutter click

126.1 **FX: JI JI JI JI**—sound of a zipper being pulled

126.4 Numata's allusion to a "Final Form" here is thought to be a reference to Cell from *Dragonball Z*, who gradually evolves from an "imperfect" to a "perfect" form.

129.5 **FX: GU**—making a fist sound

130.1 **FX/balloon: TSUN TSUN**—poking chest sound

132.1 **FX/balloon: GACHA**—door opening

132.3 **FX/balloon: PACHIN**—breaking wooden chopsticks apart

133.1 **FX/balloon: PWOON**—alarm beep going off

133.4.1 **FX/balloon: PA**—grid lines appearing

133.4.2 **FX/balloon: PA**—grid lines appearing

133.4.3 **FX/balloon: PA**—grid lines appearing

133.6 **FX/balloon: PWOON**—alarm beep going off

133.7 **FX: GA GA**—shoveling food into mouth

134.3 **FX: TA**—running off

134.4.1 **FX: GACHA**—opening car door

134.4.2 **FX/balloon: SA**—getting into car sound

134.5 **FX: BAN**—slamming car door sound

134.6 **FX: BURORO**—car engine sound

135.4 **FX/balloon: BURORORO**—car sound

135.5 That is, she's driving a Nissan March, a popular subcompact sold overseas as the Micra. It was reportedly available in the U.S. from 1985 to 1991, but not at present.

135.6 **FX: GU**—Numata's foot pressing down on Yata's foot on the accelerator

135.7 **FX: GYURURURU**—sound of the tires peeling out

136.1 **FX: GWOOO**—sound of cars speeding along

137.3 **FX: CHIKA CHIKA**—sound of blinkers flashing

137.4 **FX: GU GU**—sound of a truck changing lanes in front of the car

137.5 In the original version, Numata tells Yata to do *passhingu*—that is, the English word “passing,” which the Japanese have adopted to refer to the act of flashing your lights at a car ahead of you, requesting to pass. As with the car horn, of course, this however is often not meant as a polite request, but a sort of assertion of dominance, especially in situations where one could pass simply by switching lanes.

137.6 **FX: IRA IRA**—sound of irritation

138.1 **FX: BA**—sound of a moped moving in front of the car

138.4 **FX/balloon: KUI KUI**—gesturing to follow

139.2 **FX/balloon: BIIIIII**—sound of a moped motor

139.4 **FX/balloon: KII**—sound of brakes

140.3 **FX: BAN**—closing car door

143.4 **FX: KACHA**—putting down teacup into saucer

143.6 **FX/balloon: SURU**—sound of a rope being pulled out

144.1 **FX: DOTAN BATA**—sound of the two wrestling about

144.5 **FX: SU**—fingers falling from the rope

144.6 **FX/balloon: KAKUN**—body going limp

144.7 **FX: JIWA**—liquid starting to soak through skirt

145.1 **FX: DOSA**—sound of body hitting floor

145.4 **FX: DOKA**—kicking sound

145.7.1 **FX/black: ONGYAA ONGYAA ONGYAA**—baby crying

145.7.2 **FX/white: NU**—sound of hand appearing from below skirt

146.1 **FX: ONGYAA ONGYAA**—baby crying

146.2 **FX: ONGYAA ONGYAA**—baby crying

147.1 **FX/balloon: PWOON**—elevator arrival bell

147.2 **FX: GAAA**—elevator door opening

147.4 *Ko Sodate Yurei* literally translates to “child-raising ghost”—it is a

Japanese folk tale also known as the story of the *Ame Kai Yurei* ("candy-buying ghost"). A candy vendor is visited by a pale woman with messy hair every night for a week, who asks to buy a piece of candy and then disappears. On the last night, she claims she has no more money, and trades her kimono for the candy. The next day, a passing priest sees the kimono and asks the vendor where he got it, saying it appears to be the same kimono as a young woman who passed away recently. They go to the cemetery, and at the site of the woman's grave, they hear a crying baby. Exhuming the coffin (quite rare in Japanese burials), they find an infant in the arms of the woman along with the pieces of candy. The priest informs the vendor that the young woman had died just before giving birth. They speculate that the baby was born after the death of the mother, and that the spirit of the mother cared for the newborn. The priest tells the dead mother that he would take care of the baby in her place and as if in acknowledgment, the head of the woman seems to move slightly in a nod. The child is said to have grown up to become a priest of high standing. The very old *Ko Sodate Yurei* story is still invoked in Japanese pop culture (for example, in the game *Fatal Frame II*) and reflects particular spiritual beliefs among Japanese women regarding the unborn, including the desire to pray for and protect the spirits of stillborn and aborted children.

148.4 FX/balloon: KACHA—opening door

148.5 FX/balloon: KII—door creaking open

148.6 FX: GASA GOSO—sound of someone moving around amongst the litter

149.4 FX: KASA—rustling

151.4 FX: DA DA DA DA TA—padding forward

152.1.1 FX/white: BA—raising arm quickly

152.1.2 FX/black: SUCHA—readying gun sound

152.3 FX: DWOON—bang

153.2 FX: DOTA BATAN—body writhing on the floor

153.4 FX/balloon: GYU KYUN—spirit being pulled into the bullet

153.5 FX/balloon: KYUN—last bit of the spirit being pulled in

153.6 FX: KOON KON KORON—bullet bouncing and then rolling to a stop

154.1 FX: SU—reaching out

154.6 FX: ZA—turning around

155.6 The kanji *tsuku* used by Akiba means "haunt," but it sounds the same as another kanji that could mean "be with" or "stand with," so the translator has wished to preserve an ambiguity here.

156.1 FX: PORI—scratching head

156.3 FX: SU—handing over photo

156.7 FX: BIRI BIRI—tearing sound

160-161.4 FX: MEEN MEEN MEEN—sound of cicadas

162.1 Collecting live beetles is a traditional hobby in Japan, especially among kids (hence

Numata's remark in 166.1) although a rather dubious way to supplement one's income.

163.3 FX: MEEN MEEN—cicadas

163.6 FX: SU—raising arm

164.1 FX: HYUN HYUN—pendulum swinging

164.3 FX: ZA SA—sound of walking through tall grass

164.5 FX: GASA—moving leaves out of the way

164.6 FX: POTATA—maggots falling on neck and back

165.2 FX: SU—maggot being picked up

165.4 "Reina Gorn" somehow seems a name that is no more than feasible, but there it is. Her Japanese is just slightly off in the original, reflected here by a tendency to say her "R's too strongly. Personally, the editor would like to see a Caucasian female character in manga who happens to be short, dark-haired, and flat-chested (Reina could be the sister of Diana Lockheed in *Oh My Goddess!* Vol. 3, even down to the freckles and tank top) but is sympathetic to Japanese creators' desire to share the fantasy, like Chanel No. 5. Manga are supposed to be for fun, you know. Except the manga of Yoshihiro Tatsumi.

166.5 FX: SA—looking up sound

168.2 Some types of shrikes are known as "butcher birds," as they will store the corpse of an insect or lizard for later consumption by skewering it upon a branch. In Japanese the practice is referred to as a *mozu no hayanie*, literally "the swift sacrifice (as in sacrificial offering) of a bull-headed shrike."

168.3 FX: POKI POKI—cracking knuckles

168.4 FX: DOKA DOKA—kicking tree

168.5 FX: ZAN ZAZA BASA—sound of body falling through the branches and leaves

169.1 FX: DO—sound of body hitting ground

170.1 FX: PWOON—fly buzzing around

170.3 FX: SA—lifting arm up to look

171.4 FX: ZA—footstep

171.5 Yata is speaking a bit of broken English here in an attempt to explain the concept.

173.5 FX/balloon: PAN PAN—dusting self off

174.2 FX: JI JI JI—sound of cicadas

174.3 FX: RIIN—sound of a wind chime

174.4.1 FX/white: PAPAA—sound of car horns

174.4.2 FX/black (r.): GO GO GO—rumbling construction sound

174.4.3 FX/black (m.): DODO—more construction sounds

174.4.4 FX/black (l.): PUWAAN—car horn sound

175.5 FX: GACHA—door opening

177.1 FX: GOSO GOSO—sound of Reina digging around in her bag

177.2 FX: KON—canned food hitting top of table

Local specialties, particularly food, are a common gift in Japan, especially when returning from a journey (and of course, this type of

gift can be found in U.S. airports as well, such as sourdough in San Francisco or crab cakes in Baltimore). This particular can bears the legend "Shinshuu Local Food—INAGO—Tsukudani." Inago are, of course, a type of locust; *tsukudani* is a style of cooking by boiling in soy sauce and *mirin* (which is sort of to sake as cooking sherry is to wine).

177.5 FX: JAJAN SHAKA JAJAAN—ringtone of mobile phone

178.4 FX: BUUUN—sound of a fly

179.4 *Zazamushi* are aquatic insects inhabiting gravel beds in rivers; usually consisting mainly of larval *Trichoptera*.

179.6 FX: MOGU MUGU—munching sound

180.3.1 FX/Sasayama: GA GA—shoveling food into mouth

180.3.2 FX/Kuro: KOKI—cracking neck

180.4 FX: SU—placing hand on corpse

181.6 FX/balloon: POKI—sound of pencil lead breaking

182.1 FX/balloon: GACHA—door opening

182.4 FX: JIIII—zipper sound

182.5 FX: JIRO—glaring sound

183.2 FX: SU—touching corpse

184.5.1 FX: MOGU MOGU—munching sound

184.5.2 FX/balloon: PUCHU—sound of locust popping between teeth

185.4 FX: MOGU MOGU—munching sound

185.5 FX: PAKU—tossing locust into mouth

185.6 FX: KARAN—sound of chopsticks thrown into empty can

188.3 In a shocking breach of humor, the editor would like to say he personally admires France and has always enjoyed visiting. You know, there, it's called *Kurosagi—Livre de Cadavres*.

191.6 FX/balloon: GARARI—sound of shutter being slid up

192.1 FX: GARAGARARA—shutter being slid up

192.3 FX: PI—hitting button

194.3 FX: NYUN NYUN—sound of the eyes wiggling and pulsing

194.4 FX: NYUN NYUN—sound of the eyes wiggling and pulsing

194.5 FX: NYUN NYUN—sound of the eyes wiggling and pulsing

195.1 FX: BA—puppet moving other hand away

195.4 FX: NYUN NYUNYUN—sound of the eyes wiggling and pulsing

200.2 FX: NYUN NYU NYUN—sound of the eyes wiggling and pulsing

200.3 FX: SUTA SUTATA—pet shop employee starting to walk away

202.3 FX: NYUN NYUNYUN—sound of the eyes wiggling and pulsing

202.5.1 FX/black: BABA—birds taking flight

202.5.2 FX/white: KOAA KOAA—cawing birds

204.2 FX: GAKOON—elevator doors opening

204.3 FX: GWOOOO—sound of flames inside incinerator

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